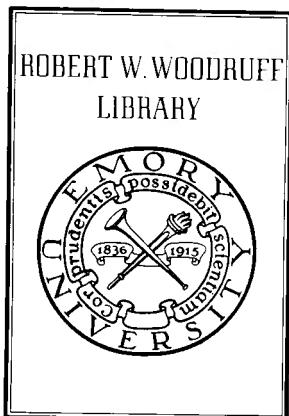




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# ITALY.

## HANDBOOK FOR TRAVELLERS

BY

**K. BAEDEKER.**

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SECOND PART:

### CENTRAL ITALY AND ROME.

With 1 Panorama, 8 Maps, and 29 Plans.

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Eighth revised Edition.

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LEIPSIC: KARL BAEDEKER.  
LONDON: DULAU AND CO., 37 SOHO SQUARE W.

1883.

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“Go, little book, God send thee good passage,  
And specially let this be thy prayere  
Unto them all that thee will read or hear,  
Where thou art wrong, after their help to call,  
Thee to correct in any part or all.”

‘CHAUCER’.

## P R E F A C E.

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The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the progress of civilisation and art among the people he is about to visit, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there is probably no country in Europe where the patience is more severely taxed than in some parts of Italy.

The Handbook is based on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The eighth edition of Central Italy and Rome, like its predecessor, has been carefully revised and brought down to date. The introductory articles on art by *Prof. R. Kekulé* of Bonn and *Prof. A. Springer* of Leipsic have been adapted for the use of English travellers with the kind assistance of *Mr. J. A. Crowe*, the eminent historian of art. Professor Springer has also contributed many valuable incidental remarks on modern art.

The MAPS and PLANS, on which special care has been bestowed, will abundantly suffice for the use of the ordinary

traveller. The *Plan of Rome* (scale 1 : 15,000) is divided into three sections with a view to obviate the necessity of unfolding a large sheet of paper at every consultation, and its use will be further facilitated by reference to the small clue-plan inside the cover at the end of the volume.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii).

HOTELS (comp. p. xx). In no country does the treatment which the traveller experiences at hotels vary more than in Italy, and attempts at extortion are perhaps nowhere so outrageous. Besides the modern palatial and expensive establishments, the Handbook also contains a selection of modest, old-fashioned inns, where gentlemen travelling alone will not unfrequently find good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information supplied by numerous travellers, to be respectable, clean, and reasonable. The value of these asterisks, it need hardly be observed, varies according to circumstances, those prefixed to town-hotels and village-inns signifying respectively that the establishments are good of their kind. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. Although changes frequently take place, and prices generally have an upward tendency, the average charges stated in the Handbook will enable the traveller to form a fair estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks.

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The best maps of Central and Southern Italy are the *Carta Corografica ed Archeologica dell' Italia Centrale* (1 : 250,000; 4 sheets) and the *Nuova Carta Generale dell' Italia Meridionale* (1 : 800,000), both executed under the superintendence of Professor Kiepert of Berlin (1881-82).

**Abbreviations.**

R. = Room, B. = Breakfast, D. = Dinner, A. = Attendance, L. = Light. — r. = right, l. = left; also applied to the banks of a river with reference to the traveller looking down the stream. — N., S., E., W., the points of the compass and adjectives derived from them. — M. = English miles; ft. = English feet.

Asterisks are employed as marks of commendation.

# INTRODUCTION.

---

'Thou art the garden of the world, the home  
Of all Art yields, and Nature can decree;  
E'en in thy desert, what is like to thee?  
Thy very weeds are beautiful, thy waste  
More rich than other climes' fertility,  
Thy wreck a glory, and thy ruin graced  
With an immaculate charm which cannot be defaced.'

BYRON.

## I. Travelling Expenses. Money.

**Expenses.** The cost of a tour in Italy depends of course on the traveller's resources and habits, but, as already stated in the first part of this Handbook, it need not exceed that incurred in the more frequented parts of the continent. The average expenditure of a single traveller may be estimated at 20-25 francs per day, or at 10-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

**Money.** The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*; 1 fr. 25c. = 1s. = 1 German mark = 50 Austrian kreutzers. In copper (*bronzo* or *rame*) there are coins of 1, 2, 5, and 10 *centesimi*. A piece of 5 c. is called a *soldo*, or *sou*, and as the lower classes often keep their accounts in *soldi*, the traveller will find it useful to accustom himself to this mode of reckoning. See also the Money Table opposite the title-page.

During the war of 1866 a paper currency was introduced at a compulsory rate of exchange, but in 1880 a measure was passed for the gradual redemption of the paper money, and the resumption of specie payments will probably come into effect in May, 1883. The only banknotes now current throughout the country are those of the *Banca Nazionale* and the so-called *Biglietti già Consorziali*, formerly issued in common by six banks but now taken over by government.

**BEST MONEY FOR THE TOUR.** *Circular Notes*, obtainable at the principal English banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise more than their nominal value. A moderate supply of *French Gold* may also prove useful. *Sovereigns* are received at nearly the full value (*i. e.* they are reckoned at

26-27 fr. instead of 25 fr.) by the principal hotel-keepers, but not in out-of-the-way places.

**EXCHANGE.** Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's. The exchange for gold and silver has, of course, considerably decreased since 1880. The traveller should always take care to obtain an abundant supply of small notes (1, 2, and 5 fr.), as it is often difficult to change those of large amount. When a railway-fare has to be paid it is a wise precaution to be provided with the exact sum beforehand, in order that mistakes or imposition may be prevented. Besides the small notes, 1- $\frac{1}{2}$  fr. in copper should also be carried in a separate pocket or pouch.

*Money Orders* payable in Italy, for sums not exceeding 10*l.*, are now granted by the English Post Office at the following rates: not exceeding 2*l.*, 9*d.*; 5*l.*, 1*s.* 6*d.*; 7*l.*, 2*s.* 3*d.*; 10*l.*, 3*s.* These are paid in gold. The identity of the receiver must sometimes be guaranteed by two well-known residents, but an exhibition of the passport often suffices. The charge for money-orders granted in Italy and payable in England is 40 c. per 1*l.* sterling.

A convenient and safe method of carrying money for a journey in Italy is afforded by the *Titoli di Credito*, which may be procured at the post-offices of the provincial capitals for any sum not exceeding 3000 fr. (120*l.*). (At Rome and nine other large towns this limit is extended to 10,000 fr. or 400*l.*) The holder of one of these orders may then draw what sum (from 50 fr. upwards) he requires at any post-office in the kingdom, until the amount for which it is issued has been exhausted. At small places the sum drawable at once is limited to 200 fr., in provincial capitals to 1000 fr., and in Rome and the nine chief towns to 2000 fr. It is necessary to state the post-office at which the first payment is desired. A charge of 50 c. is made for each 100 fr. up to 1000 fr., and 25 c. for each additional 100 fr.; thus an order for 10,000 fr. costs 27*½* fr. In case of loss the traveller should immediately inform the postal authorities, giving his name and the number of his 'titolo'.

## II. Season and Plan of Tour.

**Season.** The season selected for the tour must of course depend on the traveller himself, but the colder months are those usually preferred. Most travellers bound for the South cross the Alps in September and October, and arrive in Rome about the beginning of November. Rome is the favourite winter-residence of strangers till the Carnival, but most of them leave it in Lent for the gayer scenes of Naples, and at Easter it is comparatively deserted, as the chief attractions of the festival are now gone. As summer approaches most travellers prepare to quit the country, but even during the hot season tourists are not unfrequently met with. In this vast and ever-varying influx of travellers the Anglo-American element is always greatly predominant.

No month in the year can be pronounced absolutely unfavourable for travelling in Italy, but the seasons recommended are from 15th Sept. to 15th Nov., and the months of April and May. The rainy winter months should, if possible, be spent in one of the larger cities, of which Rome is unquestionably the most interesting. June,

July, and August are hardly suitable for a tour. The scenery indeed is then in perfection, and the long days are hailed with satisfaction by the active traveller; but the fierce rays of an Italian sun seldom fail to sap the physical and mental energies. This result is not occasioned so much by the intensity, as by the protracted duration of the heat, the sky being frequently cloudless, and not a drop of rain falling for many weeks in succession. The heat generally moderates about the end of August, when the first showers of autumn begin to refresh the parched atmosphere.

**Plan.** The plan of a tour in Italy must of course be framed in accordance with the object which the traveller has in view. In Central Italy the principal attraction is *Rome* itself, and of the other towns described in the present volume the next in importance are *Siena* and *Perugia*, both of which afford good summer-quarters owing to their elevated situations. Two other places of great interest are *Orvieto* and *Assisi*, a short visit to which should not be omitted. *Arezzo*, *Cortona*, *Spoleto*, *Terni*, with its imposing waterfalls, and *Chiusi* and *Corneto*, with their Etruscan antiquities, are also interesting points, situated near the railway. *Volterra*, *S. Gimignano*, *Montepulciano*, and *Viterbo*, though less conveniently situated, are also well worthy of a visit. With regard to the towns lying on the coast of the Adriatic, comp. p. 81. Besides these points of attraction there are many others in the less-frequented districts of the interior, which the traveller who desires more than a superficial acquaintance with Italy should not fail to explore; and the farther he diverges from the beaten track, the more he will learn of the characteristics of this delightful country.

### III. Language.

The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey. It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, i. e. considerably more than the ordinary charges. French is very useful, as the Italians are very partial to that language, and it may suffice for Rome and some of the main routes; but for those who desire the utmost possible freedom, combined with the lowest possible expenditure, a slight acquaintance with the language of the country is indispensable. †

† 'Baedeker's Manual of Conversation in English, French, German, and Italian, with Vocabulary, etc.' (Stereotype Edit., Baedeker, Leipsic), which is specially adapted for the use of travellers, with the addition of a pocket-dictionary, will soon enable the beginner to make himself understood. — A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*; *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are

#### IV. Passports. Custom House. Luggage.

**Passports**, though not required in Italy, are occasionally useful. Registered letters, for example, will not be delivered to strangers unless they exhibit a passport to prove their identity. The countenance and help of the British and American consuls can, of course, be extended to those persons only who can prove their nationality. The Italian police authorities are generally civil and obliging.

**Custom House.** The examination of luggage at the Italian custom-houses is usually lenient. Tobacco and cigars are the articles chiefly sought for. At the gates of most of the Italian towns a tax (*dazio consumo*) is levied on comestibles, but travellers' luggage is passed at the barriers (*limite daziario*) on a simple declaration that it contains no such articles.

**Luggage.** If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person.

#### V. Public Safety. Begging.

**Brigandage.** Italy is still sometimes regarded as the land of Fra Diavolo's and Rinaldo Rinaldini's, and the impression is fostered by tales of travellers, and sensational letters to newspapers; but the fact is, that travelling in Northern and Central Italy is hardly attended with greater hazard than in any of the northern European countries, while Southern Italy is unsafe in its more remote recesses only. Even the Roman Campagna can now scarcely be looked on as less safe than lonely districts in the neighbourhood of other large cities. For information as to the safety of the roads the traveller should apply to the *Carabinieri*, or gendarmes (who wear a black uniform, with red facings and white shoulder-straps, and cocked hats), a respectable and trustworthy corps. The traveller should avoid the poorer and less frequented parts of Rome and other towns after night-fall.

**Weapons**, which for the ordinary traveller are a mere burden, cannot legally be carried without a license, obtainable through the traveller's consul or ambassador. Those of a secret character, such

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hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like *sh*; *gn* and *gl* between vowels like *ny* and *ly*. The vowels *a*, *e*, *i*, *o*, *u* are pronounced *ah*, *ee*, *ee*, *oo*, *oo*. — In addressing persons of the educated classes 'Ella' or 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl.). 'Voi' is used in addressing waiters, drivers, etc., 'tu' by those only who are proficient in the language. 'Voi' is the usual mode of address among the Neapolitans, but is generally regarded as inelegant or uncourteous.

as sword-sticks and stick-guns, are entirely prohibited and are liable to confiscation.

**Begging**, which was countenanced and even encouraged under the old system of Italian politics, still continues to be one of those national nuisances to which the traveller must habituate himself. The present government has adopted energetic measures for its suppression, but hitherto with only partial success. The average Italian beggar is a mere speculator, and not a deserving object of charity. The traveller should therefore decline to give anything, with the words, 'non c'è niente', or a gesture of disapproval. If a donation be bestowed, it should consist of one of the smallest possible copper coins. A beggar, who on one occasion was presented with 2c. and thanked the donor with the usual benedictions, was on another presented with 50c.; but this act of liberality, instead of being gratefully accepted, only called forth the remark in a half-offended tone: — 'Ma, signore, è molto poco!'

#### VI. Intercourse with Italians.

In Italy the pernicious custom of demanding considerably more than will ultimately be accepted has long been prevalent; but a knowledge of the custom, which is based on the presumed ignorance of one of the contracting parties, tends greatly to mitigate the evil. Where tariffs and fixed charges exist, they should be carefully consulted. In other cases, where a certain average price is established by custom, the traveller should make a distinct bargain as to the article to be bought or service to be rendered, and never rely on the equity of the other party. Nor should any weight be attached to the representations of waiters, drivers, and guides in matters in which they have an interest, and with whom even the inhabitants of the place often appear to act in concert.

Individuals who appeal to the generosity of the stranger, or to their own honesty, or who, as rarely happens, are offended by the traveller's manifestation of distrust, may well be answered in the words of the proverb, '*patti chiari, amicizia lunga*'. The equanimity of the traveller's own temper will greatly assist him if involved in a dispute or bargain, and he should pay no attention whatever to vehement gesticulations or an offensive demeanour. The slighter his knowledge of the Italian language is, the more careful should he be not to involve himself in a war of words, in which he must necessarily be at a great disadvantage.

In a country where trifling donations are in constant demand, the traveller should always be provided with an abundant supply of copper coins. Drivers, guides, porters, donkey-attendants, etc., invariably expect, and often demand as their right a gratuity (*buona mano, mancia, da bere, bottiglia, caffè, fumata*), in addition to the hire agreed on, varying according to circumstances from 2-3 sous to

a franc or more. The traveller need not scruple to limit his donations to the smallest possible sums, as liberality is often a source of annoyance and embarrassment. Thus if half-a-franc is bestowed where two sous would have sufficed, the fact speedily becomes known, and the donor is sure to be besieged by numerous other applicants whose demands it is impossible to satisfy.

The demeanour of the stranger towards the natives should be somewhat modified in accordance with their various natural characteristics. The Italians of the North resemble the inhabitants of the South of France, and those of Italian Switzerland. The character of the Tuscans is more effeminate, their language and manners more refined. The bearing of the Roman is grave and proud. With these, the stranger will find no difficulty in associating; and acts of civility or kindness will not be misplaced, even when conferred on persons of the lower orders.

## VII. Conveyances.

**Railways.** With the exception of the Bologna and Ancona line, the whole of the railways in Central Italy belong to the *Strade Ferrate Romane* company. As already remarked in the first volume of the Handbook, the rate of travelling is very moderate, and the trains are often behind time. The first class carriages are tolerably comfortable, the second are inferior to those of the German railways, and resemble the English and French, while the third class is chiefly frequented by the lower orders. Among the expressions with which the railway-traveller will soon become familiar are — ‘*pronti*’ (ready), ‘*partenza*’ (departure), ‘*si cambia convoglio*’ (change carriages), and ‘*uscita*’ (egress), which are shouted by the officials with characteristic vigour.

When about to start from a crowded station, the traveller will find it convenient to have as nearly as possible the exact fare ready before taking tickets (‘*fare il biglietto*’). In addition to the fare a tax of 5c. is payable on each ticket, and the express fares are 10-12½ per cent higher than the ordinary. It is also very important to be at the station early, as, in accordance with the regulations, the ticket-office closes 5 min., and the luggage-office  $\frac{1}{4}$  hr. before the departure of the train. At the end of the journey tickets are given up at the *uscita*, except in the case of the very large stations, where they are collected before the passengers alight.

The traveller is recommended to ascertain the weight of his luggage, if possible, before going to the station, in order to guard against imposition. No luggage is allowed free (but see below, international through-tickets), except small articles taken by the passenger into his carriage. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff. Those who intend to make only a short stay at a place,

especially when the town or village lies at a distance from the railway, should leave their heavier luggage at the station till their return (*dare in deposito*, or *depositore*, 10c. per day and cwt.).

The best collection of time-tables is the '*Indicatore Ufficiale delle Strade Ferrate*', etc. (price 1 fr.), with which every traveller should be provided. The local time-tables of the Tuscan, Roman, and Neapolitan lines, which may be procured at the railway-stations for a few sous, are also useful.

THROUGH TICKETS to different parts of Italy are issued in London (at the principal railway-stations; by Messrs. Cook & Son, Ludgate Circus; etc.), in Paris, and at many of the principal towns in Germany and Switzerland. They are generally available for 30 days, and each passenger is allowed 56 Engl. lbs. of luggage free. Travellers about to cross the frontier in either direction are strongly recommended to superintend the custom-house examination of luggage in person. — Through-tickets from Italy to Switzerland, Germany, etc., must be partly paid for in *gold*, the amount being stated in the Italian time-tables in the case of the most important foreign towns. The traveller should provide himself with the necessary amount of gold beforehand, as the money-changers and ticket-clerks at the station charge a very high percentage on banknotes. It is, however, usually practicable to book to the frontier-station only, and there take a fresh ticket. Information on this and other points may be obtained in the larger towns from the *Agenzie di Città* (in Rome, Via della Propaganda 8).

CIRCULAR TICKETS (*viaggi circolari*) to the principal towns in Italy, available sometimes for 50 days, may be purchased in London, in France, and in Germany, as well as in Italy, at a reduction of 45 per cent (but usually without a free allowance of luggage). Farther particulars will be found in the time-tables. For Central Italy alone there are five different circular tours, for which 10-30 days are allowed. These tickets require to be stamped at the office at each fresh starting-point.

RETURN TICKETS may often be advantageously used for short excursions, but they are generally available for one day only. It should also be observed that if the traveller alights at a station short of his destination he forfeits the *whole* of the rest of his ticket.

**Steamboats.** There are now so many different railway-routes from N. Italy to Rome that few travellers will care to travel by steamer from Genoa or Leghorn to Civita Vecchia, or from Trieste to Ancona, although many will still prefer the sea-voyage to the long railway-journey if bound for Naples direct (see vol. iii. of the Handbook). In fine weather, especially in summer, when seasickness need rarely be apprehended, a voyage on the Mediterranean is very enjoyable, but as the steamers generally ply at night the finest parts of the scenery are often missed. The boatmen charge 1 fr. for embarkation or disembarkation.

**Diligences.** As several of the most interesting places described in the following pages lie at some distance from the railway (such as Urbino, Gubbio, Viterbo, and S. Gimignano), the traveller must visit them by carriage or by diligence. The *Corriere*, which carries the mails, has seats for 2-3 passengers only, and the fares are high. The *Diligenza*, or ordinary stage-coach, conveys travellers with tolerable speed, and generally at the same fares as similar vehicles in other parts of the continent. They are in the hands of private speculators, and where several run in competition, the more expensive are to be preferred. When ladies are of the party the coupé (fare one-third higher) should if possible be secured. The drivers and ostlers generally expect a few soldi at the end of each stage. — For a party of two or four persons the expense of a carriage with one or two horses hardly exceeds the diligence fares, while the travellers are far more independent. A carriage with one horse may generally be hired for  $\frac{3}{4}$ -1 fr. per miglio, and a single seat in a carriage may often be obtained.

**Walking Tours.** An Italian rarely walks if he can possibly drive; and how walking can afford pleasure is to him an inexplicable mystery. The remark has frequently been made to the Editor: '*Lei è signore e va a piedi?*' In the more frequented districts, however, such as the vicinity of Rome, the natives are accustomed to this mania of foreigners, and are no longer surprised to find them exploring the Campagna and the Sabine and Alban Mts. on foot. There seems, however, to be a growing taste for walking among the Italians themselves, as a great many stations of the Italian *Club Alpino* have recently been established for the purpose of rendering the Apennines more accessible to travellers. Cool and clear weather should if possible be selected, and the scirocco carefully avoided. The height of summer is of course unsuitable for tours of this kind.

**Riding.** A horse (*cavalllo*) or donkey (*sommaro*), between which the difference of expense is slight, will often be found serviceable, especially in mountainous districts. The attendant (*pedone*) acts as a guide and servant for the time being. Riding is now common among the Alban and Sabine Mts., where animals are provided for the use of ladies also. A previous bargain should be made, *tutto compreso*, a gratuity being added if the traveller is satisfied.

### VIII. Hotels.

**FIRST CLASS HOTELS**, comfortably fitted up, are to be found at Rome, Siena, Perugia, and at most of the principal resorts of travellers in Central Italy. Several of those at Rome are kept by Swiss and German landlords. Room  $2\frac{1}{2}$ -5 fr., bougie 75 c. to 1 fr., attendance 1 fr., table d'hôte 4-6 fr., and so on. Families, for whose reception the hotels are often specially fitted up, should make an

agreement with the landlord with regard to pension (8-15 fr. each person per day). Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is raised, or the inmate is informed that they are required for some one else. The cuisine is a mixture of French and Italian.

The SECOND CLASS HOTELS are thoroughly Italian in their arrangements, and they are rarely very clean or comfortable. The charges are little more than one-half of the above. There is no table d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte* or a dinner *a prezzo fisso* may be procured at any hour. These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may even be visited by ladies. As a rule, it is advisable to make enquiries as to charges beforehand. A dinner, for example at 2-3 fr., may be stipulated for, and in bargaining as to the charge for a room the 'servizio e candela' should not be forgotten. Exorbitant demands may generally be reduced without difficulty to reasonable limits, and even when no previous agreement has been made an extortionate bill may sometimes be successfully disputed, though never without long and vehement discussion.

The best hotels have fixed charges. Attendance, exclusive of boots and commissionnaire, is charged in the bill. This is not the case in the smaller inns, where 1 fr. per diem is usually divided between the waiter and the facchino, or less for a prolonged stay. Copper coins are never despised by such recipients.

HÔTELS GARNIS and PRIVATE APARTMENTS are recommended for a prolonged residence. A distinct agreement as to rent should be made beforehand. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of some one acquainted with the language and customs of the place (e.g. a banker), in order that 'misunderstandings' may be prevented. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice.

The popular idea of cleanliness in Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their climate. The traveller will rarely suffer from this shortcoming in hotels and lodgings of the best class; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere di Persia*, or Keating's) or camphor somewhat repels their advances. The *zanzare*, or gnats, are a source of great annoyance, and often of suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzarieri*) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect powder over a spirit-lamp is also recommended, and pastilles may be purchased at the principal chemists' for the same purpose.

A list of the Italian names of the ordinary articles of underclothing (*la biancheria*) will be useful in dealing with the washer-woman: Shirt (linen, cotton, woollen), *la camiscia* (*di tela*, *di cotone*, *di lana*); collar, *il*

*collare*; cuff, *il manichino*; drawers, *le mutande*; woollen undershirt, *una gruba di fianella*; petticoat, *la sottana*; stocking, *la calza*; sock, *lo scapino*; handkerchief (silk), *il fazzoletto (di seta)*. To give out to wash, *dare a bucatto (di bucato*, newly washed); washing-list, *la nota*; washerwoman, laundress, *la stiratrice*, *la lavandaia*; buttons, *i bottoni*.

### IX. Restaurants, Cafés, Osterie.

RESTAURANTS (*trattorie*) are chiefly frequented by Italians and gentlemen travelling alone, but those of the better class may be visited by ladies also. Dinner may be obtained *à la carte*, and sometimes *a prezzo fisso*, at any hour between 12 and 7 or 8 p. m., for 2-5 fr.; the waiters expect a gratuity of 2-5 soldi. The diner who wishes to confine his expenses within reasonable limits, should refrain from ordering dishes not mentioned in the bill of fare. Besides the old-fashioned *trattorie*, a number of '*restaurants*' of a better class have recently been opened in Rome. The cookery is generally French, and the charges and arrangements are similar to those in the other European capitals. The waiter is called *cameriere*, but the approved way of attracting his attention is by knocking on the table.

A late hour for the chief repast of the day should be chosen in winter, in order that the daylight may be profitably employed, but an early dinner is preferable in summer when the midday heat precludes exertion.

List of the ordinary dishes at the Italian restaurants: —

|  |  |
|--|--|
| <i>Minestra</i> or <i>Zuppa</i> , soup.                                      | <i>Lodòla</i> , lark.  |
| <i>Consumè</i> , broth or bouillon.  | <i>Sfoglia</i> , a kind of sole.                                 |
| <i>Zuppa alla Santè</i> , soup with green vegetables and bread.              | <i>Principi alla tavola</i> , or <i>piattini</i> , hot relishes. |
| <i>Gnocchi</i> , small puddings.   | <i>Funghi</i> , mushrooms (often too rich).                      |
| <i>Riso con piselli</i> , rice-soup with peas.                               | <i>Presciutto</i> , ham.   |
| <i>Risotto (alla Milanese)</i> , a kind of rice pudding (rich).              | <i>Salamì</i> , sausage.   |
| <i>Maccaroni al burro</i> , with butter; <i>al pomidorio</i> , with tomatos. | <i>Pollo</i> , or <i>pollastro</i> , fowl.                       |
| <i>Lesso</i> or <i>Bollito</i> , boiled meat.                                | <i>Gallotta</i> , turkey.  |
| <i>Manzo</i> , boiled beef.  | <i>Umido</i> , meat with sauce.                                  |
| <i>Fritto</i> , fried meat.  | <i>Stufatino</i> , ragout.                                       |
| <i>Frittura mista</i> , a mixture of fried liver, brains, and artichokes.    | <i>Erbe</i> , vegetables.  |
| <i>Frittata</i> , omelette.  | <i>Carciofi</i> , artichokes.                                    |
| <i>Arrosto</i> , roasted meat.   | <i>Piselli</i> , peas.   |
| <i>Arrosto di vitello</i> , or <i>di mongana</i> , roast-veal.               | <i>Lenticchi</i> , lentils.                                      |
| <i>Bistecca</i> , beefsteak.   | <i>Cavoli fiori</i> , cauliflower.                               |
| <i>Coschetto</i> , loin.   | <i>Fave</i> , beans.   |
| <i>Testa di vitello</i> , calf's head.                                       | <i>Fagiulini</i> , French beans.                                 |
| <i>Fegato di vitello</i> , calf's liver.                                     | <i>Sale</i> , salt.  |
| <i>Braciottella di vitello</i> , veal-cutlet.                                | <i>Pepe</i> , pepper.  |
| <i>Costoletto alla minuta</i> , veal-cutlet with calves' ears and truffles.  | <i>Mostarda</i> , simple mustard.                                |
| <i>Patate</i> , potatoes.  | <i>Senape</i> , hot mustard.                                     |
| <i>Quaglia</i> , quail.  | <i>Ostriche</i> , oysters (good in winter only).                 |
| <i>Tordo</i> , field-fare.   | <i>Giardinetto</i> or <i>frutta</i> , fruit-desert.              |
|  | <i>Crostata di frutti</i> , fruit-tart.                          |
|  | <i>Crostata di pasta sfoglia</i> , a kind of pastry.             |
|  | <i>Fragole</i> , strawberries.                                   |

|                                       |  |
|---------------------------------------|--|
| <i>Pera</i> , pear.                   | <i>Arancio</i> or <i>portogallo</i> , orange.                                  |
| <i>Mela</i> , or <i>pomo</i> , apple. | <i>Finocchio</i> , root of fennel.   |
| <i>Persiche</i> , peaches.            | <i>Pane francese</i> , bread made with yeast<br>(the Italian is made without). |
| <i>Uva</i> , bunch of grapes.         |  |
| <i>Limone</i> , lemon.                | <i>Formaggio, cacio</i> , cheese.  |

WINE (*nero* or *rosso*, red; *bianco*, white; *dolce*, sweet; *asciutto*, dry; *del paese* or *nostrale*, wine of the country) is usually placed on the table in large bottles at the Tuscan restaurants and charged for according to the quantity drunk. At Rome and some other places the visitor is asked if he wishes *un mezzo litro* or *un quinto* (1/5th litre).

Cafés are frequented for breakfast and lunch, and in the evening by numerous consumers of ices.

*Caffè nero*, or coffee without milk, is usually drunk (20-25 c. per cup). *Caffè latte* is coffee mixed with milk before being served (20-30c.); or *caffè e latte*, i.e. with the milk served separately, may be preferred (30-40c.). *Mischio* or *Aura* is a mixture of coffee and chocolate (20-30c.), considered wholesome and nutritious.

The usual viands for lunch are ham, sausages, cutlets, beefsteaks, and eggs (*uvova da bere*, soft; *toste*, hard; *uvova al piatto*, fried).

Ices (*sorbetto* or *gelato*) of every possible variety are supplied at the cafés at 50 c. per portion; or a half portion (*mezzo*) may be ordered. *Granita*, or half-frozen ice (*limonata*, of lemons; *aranciata* of oranges), is much in vogue in the forenoon. The waiter, who expects a sou or more, according to the amount of the payment, is sometimes inaccurate in changing money if not narrowly watched.

The principal Parisian newspapers are to be found at all the larger cafés, English rarely.

**Wine Shops** (*osterie*), especially at Rome, are a favourite haunt of the lower classes, who bring their own eatables from the *pizzicarolo*, or dealer in comestibles. The rooms are generally dirty and uninviting, but the wine is often good.

Cigars in Italy are a monopoly of Government, and bad; those under 3-4 soldi scarcely smokable. Good imported cigars may be bought at the best shops in Rome for 25-60 c. — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

#### X. Sights, Shops, etc.

Churches are open in the morning till 12 or 12.30, and generally again from 4 to 7 p.m., while some of the most important remain open the whole day. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals the works of art are often entirely concealed by the temporary decorations. The verger (*sagrestano*, or *nonzolo*) receives a fee of  $\frac{1}{2}$  fr. or upwards, if his services are required.

Museums, picture-galleries, and other collections are usually open from 10 to 3 o'clock. By a law passed in 1875 all the collections which belong to government are open on week-days at a charge of 1 fr., and on Sundays gratis.

In Rome the collections of the Vatican and the private galleries are closed on Sundays and on ecclesiastical festivals. The national collections

are closed only on the holidays recognized by government, *viz.* Easter Sunday, Sept. 20th (anniversary of the entry of the Italian troops in 1870, see p. 172), Nov. 1st (All Saints Day), and Christmas Day. In smaller towns museums and galleries are also often closed on New Year's Day, during the Carnival, on Palm Sunday, Ascension Day, Whitsunday and Whitmonday. Fête de Dieu (Corpus Christi), the Festa dello Statuto (first Sunday in June), and the Assumption of the Virgin (15th Aug.). The day sacred to the local patron saint is often observed as a holiday.

**Valets de Place** (*servitori di piazza*) may be hired at 6-7 fr. per day. They are generally respectable and trustworthy, but, as they are seldom good judges of what is really worth seeing, the traveller should specify to them the places he desires to visit. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionnaire, as any such intervention tends considerably to increase the prices.

**Theatres.** Performances in the large theatres begin at 8, 8.30, or 9, and terminate at midnight or later, operas and ballets being exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. Verdi is the most popular composer. The pit (*platēa*) is the usual resort of the men, while the boxes and sometimes the stalls (*poltrone* or *posti distinti*) are frequented by ladies. A box (*palco*) must always be secured in advance. — A visit to the smaller theatres, where dramas and comedies are acted, is recommended for the sake of habituating the ear to the language. Performances in summer take place in the open air, in which case smoking is allowed. — The theatre is the usual evening-resort of the Italians, who never observe strict silence during the performance of the music.

**Shops** rarely have fixed prices. As a rule, even where *prezzi fissi* are professed, two-thirds or three-quarters of the price demanded is a fair offer. The itinerant dealers often ask double and more the value of their wares. With artizans and drivers there is the same necessity for bargaining. On these occasions the expression 'Non volete?' (then you will not?) will generally have the effect of bringing the matter to a speedy adjustment. Purchases should never be made in presence of valets-de-place (see above).

## XI. Post Office. Telegraph.

**Letters** (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. When asking for letters the traveller should present his visiting card instead of pronouncing his name. Postage-stamps (*francobollo*) are sold at the post-offices and at many of the tobacco-shops. — Letters of 15 grammes (1/2 oz., about the weight of three sous) to any of the states included in the postal union (now comprising the whole of Europe) 25c.; post-card

(*cartolina postale*) 10 c., with prepaid answer (*con riposta pagata*) 20 c.; book-packets (*stampe sotto fascia*) per 50 grammes 5 c.; registration-fee (*raccomandazione*) 25 c.

Letters by town-post 5c.; throughout the kingdom of Italy 20c. prepaid, or 30c. unpaid. Post-card 10c.

In Rome the post-office is open daily from 8 a.m. to 8 or 9.30 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

**Telegrams.** For telegrams to foreign countries the following rate per word is charged, in addition to an initial payment of 1 fr.: Great Britain 47 c., France 14, Germany 25, Switzerland 6-14, Austria 6-20, Hungary 8-12, Holland 31, Belgium 26, Denmark 37, Russia 66-93, Sweden 44, Norway 50 c. — To America from  $3\frac{3}{4}$  fr. per words upwards, according to the state.

Within the kingdom of Italy, 15 words 1 fr., each additional word 10 c.

Telegrams with special haste (*telegrammi urgenti*, which take precedence of all others) may be sent at thrice the above rates.

## XII. Climate. Health.

The climate of Rome is determined by its situation in the Campagna, almost equidistant from the Apennines and the sea (14 M.), and about 100 ft. above the level of the latter. During winter the prevalent wind is the *Tramontana*, a term applied not only to the N. wind but also to the N.N.E. wind (*Greco*); it blows more and more frequently from October to December, then becomes gradually rarer, and by April or May ceases altogether. This dry and cool (sometimes even cold) wind is generally accompanied by a clear sky, and except when unusually violent (in which case it irritates the mucous membrane) is not found trying even by invalids.. The *Scirocco*, a general name for the S.E., S., and S.W. winds, is especially prevalent in October and April. It has an alleviating effect upon colds and coughs, but is apt to take away the appetite and impair the nervous energy.

The most favourable month for a visit to Rome is *October*, during which the average temperature is about  $63^{\circ}$  Fahr. The rain that then falls is drunk in greedily by the parched earth, and all nature seems to awaken to a second spring. *November*, with a mean temperature of  $54^{\circ}$  and an average of  $12\frac{1}{2}$  days of rain, is also often a pleasant month. In *December* the N. and S. winds contend for mastery, and wet weather alternates with cold, the mean temperature being  $47^{\circ}$  and the average number of rainy days eleven. *January* (mean temp.  $45\frac{1}{2}^{\circ}$ , wet days  $11\frac{1}{3}$ ), and *February* (mean temp.  $46\frac{1}{2}^{\circ}$ , wet days 10), during which the N. wind prevails, are the two coldest months. Travellers arriving at this season from the Riviera, where the mean temperature in these months is from  $48^{\circ}$  to  $54^{\circ}$ ,

should be careful to guard against the sudden change by warmer clothing. *March* (mean temp.  $50\frac{1}{2}^{\circ}$ , rainy days 10), though often cold, and as usual in the S. the windiest month of the year, seldom passes without some charming spring days. After October *April* and the first half of *May* form the pleasantest time for visiting Rome. The heat then rapidly increases, and from the end of *May* till October it is almost insufferable (*June*  $72^{\circ}$ , *July*  $76^{\circ}$ , *August*  $75^{\circ}$ , *September*  $69\frac{1}{2}^{\circ}$  F.).

**Health.** *Malaria* or Roman fever is, of course, most prevalent in summer, particularly from the middle of August till the beginning of September, but also occurs in spring and even in the milder and damper months of winter. Large parts of the city, however, enjoy an almost perfect immunity from it. The most conspicuous of these is the central district bounded towards the W. by the *Via del Babuino*, the *Via Sistina*, and the *Via del Quirinale*, extending on the S. to *S. Pietro in Vico* and the *Capitol*, and on the E. almost reaching the Tiber. The streets on the *Esquiline*, *Palatine*, and *Caelius* are, on the other hand, all dangerous in summer, and few of the inhabitants of the S.E. district between the *Colosseum* and the *Monte Testaccio* escape an annual visitation of fever. Some of the suburban districts, such as the W. slopes of the *Pincio*, and many of the streets on the *Viminal*, are now comparatively healthy, while on the right bank of the Tiber the neighbourhood of the *Piazza S. Pietro* and the quarter between the *Ponte Sisto* and the *Ponte Rotto* are almost exempt from the scourge.

The visitor should exercise some care in choosing his apartments and in seeing that they are supplied with all needful comforts. Carpets and stoves are indispensable. A southern aspect is absolutely essential for the delicate, and highly desirable for the robust. An Italian proverb says: '*Dove non va il sole, va il medico*'. Rooms on the upper floor are drier than those on the ground-floor. Windows should be closed at night.

Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Even in summer it is advisable not to wear too light clothing. Flannel is strongly recommended. — The *Pincio* is the safest promenade in Rome, but a prolonged sojourn in the somewhat damp gardens of the *Villa Borghese* is not advisable. The visitor should be careful not to drive in an open carriage after dark, or to sit in the evening in such malarial places as the *Colosseum*. In visiting picture-galleries or churches on warm days, it is advisable to drive thither and walk back, as otherwise the visitor enters the chilly building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) only walk in the sun, Christians in the shade.

Umbrellas or spectacles of coloured glass (grey, concave glasses to protect the whole eye are best) may be used with advantage when a walk in the sun is unavoidable. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a siesta of moderate length is often refreshing.

The drinking-water of Rome is very palatable, but strongly impregnated with lime, which makes it unsuitable for those suffering from gout, and sometimes causes constipation. Persons with delicate chests often find a winter in Rome very beneficial. It is less dusty than the Riviera, and not so windy as the Sicilian health-resorts. — *Typhus Fever* does not occur in Rome as an epidemic.

There are several good English and German doctors in Rome, but it is sometimes wise, in the case of maladies arising from local causes, to employ native skill. German and English chemists are preferable to the Italian. Foreigners frequently suffer from diarrhoea in Italy, which is generally occasioned by the unwonted heat. Ice and rice are two of the commonest remedies. The homeopathic tincture of camphor may also be mentioned. In such cases, however, thorough repose is the chief desideratum.

### XIII. Chronological Table of Recent Events.

- 1846. June 16. Election of Pius IX.
- 1848. March 18. Insurrection at Milan.
  - 22. Charles Albert enters Milan.
  - 23. Republic proclaimed at Venice.
- May 15. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba').
  - 29. Radetsky's victory at Curtatone.
  - 30. Radetsky defeated at Goito; capitulation of Peschiera.
- July 25. Radetsky's victory at Custoza.
- Aug. 6. Radetsky's victory at Milan.
  - 9. Armistice.
- Nov. 15. Murder of Count Rossi at Rome.
  - 25. Flight of the Pope to Gaeta.
- 1849. Febr. 5. Republic proclaimed at Rome.
  - 17. Republic proclaimed in Tuscany, under Guerazzi.
- March 16. Charles Albert terminates the armistice (ten days' campaign).
  - 23. Radetsky's victory at Novara.
  - 24. Charles Albert abdicates (d. at Oporto, July 26th); accession of Victor Emmanuel II.
- March 26. Armistice; Alessandria occupied by the Austrians.
  - 31. Haynau captures Brescia.
- April 5. Republic at Genoa overthrown by La Marmora.
  - 11. Reaction at Florence.

1849. April 30. Garibaldi defeats the French under Oudinot.  
 May 11. Leghorn stormed by the Austrians.  
 - 15. Subjugation of Sicily.  
 - 16. Bologna stormed by the Austrians.  
 July 4 Rome capitulates.  
 Aug. 6. Peace concluded between Austria and Sardinia.  
 - 22. Venice capitulates.
1850. April 4. Pius IX. returns to Rome.
1855. Sardinia takes part in the Crimean War.
1856. Congress at Paris. Cavour raises the Italian question.
1859. May 20. Battle of Montebello.  
 June 4. Battle of Magenta.  
 - 24. Battle of Solferino.  
 July 11. Meeting of the emperors at Villafranca.  
 Nov. 10. Peace of Zurich.
1860. March 18. Annexation of the Emilia (Parma, Modena, Romagna).  
 - 22. Annexation of Tuscany.  
 - 24. Cession of Savoy and Nice.  
 May 11. Garibaldi lands at Marsala.  
 - 27. Taking of Palermo.  
 July 20. Battle of Melazzo.  
 Sept. 7. Garibaldi enters Naples.  
 - 18. Battle of Castelfidardo.  
 - 29. Ancona capitulates.  
 Oct. 1. Battle of the Volturno.  
 - 21. Plebiscite at Naples.  
 Dec. 17. Annexation of the principalities, Umbria, and the two Sicilies.
1861. Febr. 13. Gaeta capitulates after a four months' siege.  
 March 17. Victor Emmanuel proclaimed King of Italy.
1864. Sept. 15. Convention between France and Italy.
1866. June 20. Battle of Custoza.  
 July 5. Cession of Venetia.  
 - 20. Naval battle of Lissa.
1867. Nov. 3. Battle of Mentana.
1870. Sept. 12. Occupation of the States of the Church by Italian troops.  
 - 20. Occupation of Rome.
1878. Jan. 9. Death of Victor Emmanuel II.; accession of Humbert I.  
 Febr. 7. Death of Pius IX.  
 - 20. Election of Leo XIII.
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**Ancient Art.**  
**An Historical Sketch,**  
from the German of  
**Prof. Reinhard Kekulé.**

*"As the streams lose themselves in  
the mightier Ocean, so the history of  
the peoples once distributed along the  
Mediterranean shores is absorbed in that  
of the mighty Mistress of the World".*

NIEBUHR.

The traveller who would not wander through the galleries of Rome in mere vacant wonderment may bear in mind these words of Niebuhr. As a preface to the following pages, they will not only help the intelligent observer to a worthy appreciation of the master-pieces presented to him, but enable him to invest them with appropriate historical associations.

Amongst the crowd of statues which fill the galleries and chambers of the Vatican and Capitol of Rome are to be seen the noblest examples of Antique Sculpture. These do not, however, stand in the same relation to Imperial Rome as, for example, the frescoes of Fiesole in the Cloisters of St. Mark, or those of Andrea del Sarto in the Church of the Annunziata to Florence, or as the master-pieces of Raphael and Michael Angelo to mediæval and pontifical Rome. These latter originated, so to speak, with her, were her peculiar attributes, the fitting emblems of her ecclesiastical supremacy. The genius which created them, she inspired, fostered, and rewarded. On the other hand, Rome, the mistress of the World, the Rome of ancient history, though attracting to herself the accumulated treasures of entire epochs of Greek art, though through her interposition names, which otherwise must have remained mere phantom sounds, survive to receive individually the homage due to their transcendent genius, had nevertheless as little influence on the marvellous development of Greek art, as London had upon the Italian Renaissance, on Giotto and Masaccio, on Raphael and Michael Angelo. In fact, those particular works, which, while they fill the mind with a wonder akin to awe, minister to our noblest gratification, and in the presence of whose marvellous perfection all subsequent efforts are dwarfed into insignificance, occupied in Rome ages ago, and still occupy, a place corresponding to that which

the master-pieces of the Italian and other schools of painting fill in the galleries of London, Paris, and Dresden. Winckelmann was the first to trace in bold and comprehensive outline the history of Art amongst the Ancients, from its infancy and earlier growth to its maturity and gradual decline. Following in the wake of Winckelmann, unceasing research, patiently and persistently pursued, has served to confirm and extend his survey, and to supply, in addition, a host of particulars pregnant with interest. Those indeed, who have conducted this laborious quest, stimulated and directed by the fortunate recovery of monuments and various relics of antiquity, have been the means of determining the history of Antique Art, so far at least as Sculpture and Architecture are concerned; and this not only in its more salient features, but with an elaboration of detail, so careful and so well authenticated, that the authorship of numerous works is clearly established, and the interest and value of their discoveries in so far unspeakably enhanced. Much indeed remains to be done, and the path of the explorer is beset with doubt and difficulty; but the future promises farther encouragement, if not complete solution.

In Art, the **Greeks** were content to learn from nations whose civilisation preceded theirs. Long before the first image was graven by Grecian hands, the *Egyptians*, as far as history acquaints us, had been the first to overcome those difficulties in the choice of a suitable form of expression inseparable from every fresh manifestation of Art. They had established a well defined system, a traditional style, which was exemplified as well in their Sculpture as in their Architecture. On the other hand the richly-elaborated Art of the *Babylonians* and *Assyrians*, with its sumptuous wealth of decoration, must also of necessity have had its influence on the Greeks of Asia Minor. Grecian Art had, to begin with, not only adopted the method, implements, and workmanship of their predecessors; it had possessed itself of their forms and not unfrequently of the motives of their imagery. Greece did not, however, accept this heritage of art in the spirit of slavish imitation. Architectural models were not adopted in their entirety. Each part separately, each ornament in itself, became the centre of a new conception, and this conception once embodied became a distinct type, the expression of a taste purely Greek. In like manner they treated the conventional rendering of the human form transmitted to them. This, by constant reference to the living model, they continued to manipulate and modify until they attained to that profound and comprehensive grasp of nature, which to this day remains the subject of wonder and delight to our greatest artists. The way thus traversed was long and wearisome. It carries us back through an incalculable succession of ages into the impenetrable past. The oldest *Ionic* and *Doric* temples, although well-nigh of prehistoric antiquity, exhibit in all essential particulars a clearly-defined architectural system;

and, let it be borne in mind, the architecture of the Greeks did not start into being as Athena from the head of Jupiter, fully armed and equipped. Careful observation will detect in the Orders associated in name with the two principal Hellenic races evidences of a very gradual development. Subsequently, to these two orders was added a third, known as the *Corinthian*. It was inevitable that in the practice of Sculpture as well as Architecture divergences arose which may be characterised as provincialisms; and it is equally intelligible that as Art in Greece assumed more and more majestic proportions, these provincialisms should have become less and less observable.

They were finally obliterated by the glories of what may be distinguished, in reference to art, as the AGE OF PERICLES; glories associated with the talismanic names of *Phidias*, *Myron*, and *Polycletus* in Sculpture, and of *Ictinus* and *Mnesicles* in Architecture. The golden age of the Italian Renaissance, when Raphael filled the world with rapturous wonder, can alone be compared to a time which witnessed the surpassing achievements of art in Greece. Of the painters of this period, of *Polygnotus* for example, who flourished somewhat earlier, little can be ascertained. Their works have perished; and all that we can learn of them is at best too hypothetical to be worthy of record.

The name of *POLYCLETUS* belongs to the Peloponnesus. The connoisseur of his day claimed for him the merit of having presented the human form complete in its minutest details, correct in proportion, perfect in symmetry. One of his works in particular, the figure of a powerful youth armed with a spear (*Doryphorus*), was upheld as an example of the master's peculiar excellence, and hence was surnamed the *Canon*. As a counterpart to the Doryphorus, and in like manner regarded as a type or model, is the figure of a youth of distinguished beauty, who with both hands folds a band round his head (*Diadumenus*). Of one of his *Amazons* it was said, that it surpassed even the Amazon of Phidias in beauty. Finally, especial glory was claimed for his statue of *Hera* placed in a temple dedicated to this goddess at Delphi. — *MYRON*'s chief delight was to pourtray the human form in action, but his success was, to say the least of it, partial. Thus he represents his *Discobolus* actually doubled up in the act of throwing the discus. In a group on the Acropolis at Athens the same artist has chosen for his subject the incident of Marsyas in the act of seizing the pipes which the Goddess Athena has rejected, and on which he plays while dancing with delight. He recoils in terror and bewilderment as the Goddess, suddenly appearing, dashes the pipes from his hand. Finally the *Cow* of Myron was especially popular. It was boasted of her that so life-like was she that she deceived both man and beast: nay imposed even on a living calf. But mightiest amidst this sculptor band was *PHIDIAS*. His colossal *Statue of Zeus* excited

wonder even in Olympia. It was accounted a reproach not to have seen it. His principal works were, however, devoted to the adornment of his native city Athens. The colossal figure of Athens' tutelary deity, the virgin goddess *Athena* in the Parthenon, was from the hand of Phidias. With him, we may assume, originated those plastic decorations of her temple the remains of which are preserved in Athens and in London; and in all that his friend Pericles undertook with a view to enhance the beauty and glory of their native city, the creative genius, if not always the hand of Phidias was active. So completely indeed had he subjected to his irresistible will the resources of his art, so far had he distanced all competitors, whether in the present or past, that the force of his genius, overstepping the narrow confines of Attica, imposed its sway upon successive generations of artists. *Alcamenes* and his favourite *Agoracritus* were his most distinguished and successful pupils. The *Statue of a Victor* in the pentathlon by Alcamenes was, in a similar way to the Doryphorus of Polycletus, distinguished by the title of 'Enkrinomenus', or 'the classical'.

In the history of Art, as in the history of Poetry, there usually succeeds to what Winckelmann terms the 'lofty style', which delights rather in depicting the sublime and majestic, a reaction in favour of a vein of sentiment more tender, more expressive of beauty in her gentler and more graceful aspects; while at the same time freer and more forcible utterance is given to joy and anguish, and generally to the emotions and passions. Tenderness and grace were the divine attributes of PRAXITELES and the family of whom he was chief. At this time when Athens, weary of conflict with the Hellenic confederacy, longed for peace, one of the family, *Cephisodotus* (the Elder), produced his *Irene and Plutus*, the Goddess of Peace bearing in her arms the infantine god of riches, of which there is a copy in the Glyptothek in Munich. Praxiteles himself belongs to a succeeding generation. Above all his *Eros* in Thespia, his *Satyr* and the *Aphrodite* in Cnidus, were the wonder and delight of antiquity. His sons *Cephisodotus* (the Younger) and *Timarchides* had also considerable repute. SCOPAS is usually regarded as the representative of the more pathetic and impassioned expression in Art; and amongst his numerous works a *Group of Sea Deities* and fantastical Sea Monsters are accounted particularly impressive. — The *Niobe and her Children*, afterwards carried to Rome, was attributed variously to Praxiteles and Scopas. *Leochares*, another contemporary of Scopas, is believed to be the author of a group representing *Ganymede* borne to Olympus on the wings of an eagle.

It is said that ALEXANDER THE GREAT would entrust the execution of his portrait to none other than LYSIPPUS of Sicyium in the Peloponnesus: and with the name of Lysippus is associated a revolution in taste which culminated in this period. The painter and sculptor *Euphranor*, a contemporary of Lysippus, but older than he, whose

especial delight it was to celebrate heroic exploit, had already with purpose and deliberation modified the recognised rules of proportion. Lysippus moulded the head smaller, and the figure relatively taller than had hitherto been the practice. In posing the figures too, either standing or in movement, as well as in the entire conception and rendering of Nature, he appears to have developed anew and with dazzling effect what hitherto had not been more than suggested. His forms, though of unmistakably Greek character, are more in conformity with modern taste than those of earlier artists. Among the best known works of Lysippus is the *Apoxymenous*, the figure of a youth fresh from a struggle in the Palæstra, in the act of using the scraping iron. Gods and heroes, scenes of war and the chase, furnished him with subjects for a host of other works. Among his sons and pupils *Laippus*, *Boëdas*, and *Euthycrates*, the last is most highly esteemed. Not only those of their generation but posterity agreed that Lysippus and the painter *Apelles* had reached the highest attainable point in the truthful rendering of nature, as well as in the more technical mastery of their art. The influence of Lysippus endured throughout and beyond the end of the following century. His method sufficed for the schools which succeeded him because the new spirit in which they worked had already triumphed in Lysippus.

The conquests of Alexander and all that followed in their train — the glories and treasures of the East unfolded, mighty monarchies founded, stately cities built, and growing into centres of wealth and luxury, new forms of worship consequent upon a more intelligent study of nature — afforded conditions both material and other, which stimulated afresh the arts of Architecture and Sculpture. Henceforward Greek art vied, in the splendour of its colossal proportions, with that of the East. The deeds of victorious monarchs were her favourite theme: she was indefatigable in the contrivance of new forms of luxury and fresh splendour for city, mansion, and palace. Meanwhile, however, the Past was losing its hold upon her. The traditions of the Periclean age, which told how art was content to serve the household Gods with simple piety and to adorn domestic life, were but feebly remembered. Places once instinct with art life were lost in the new and overwhelming growth of cities, now the emporiums of the world's commerce: *Alexandria* in Egypt, *Antioch* on the Orontes in Syria, *Pergamum*, and *Rhodes*. — As an example of what Greek art was doing about this time in Egypt, we may mention the reclining figure of the *River-god of the Nile*. Around this colossal personage, so benignant in aspect, play, with true infantine grace, sixteen cherub-like children. These are symbols of the 16 cubits, the measure of that periodical rise in the Nile's waters which annually submerges the land and endows Egypt with perennial fruitfulness. — A pupil of Lysippus, one *Eutychides*, represented the city of *ANTIOCH* in a group of considerable grace. The

tutelary deity (*Tyche*) of the city is seated on a rock. In her right hand she holds ears of corn, and on her head she wears a mural crown; while at her feet appears, in the shape of a youth rising out of the earth, the river-god Orontes (the river actually flows underground for some distance).

The sculptors of PERGAMUM celebrated the victories of their kings over the Celts. The statue of the *Dying Gaul* (the so called 'dying gladiator') in the museum of the Capitol, and the *Group of Gauls* in the Villa Ludovisi are most impressive examples of the manner in which they were inspired by the theme. The northern barbarian, differing widely as he did in configuration, costume, and habit from the Greek, was a study of engrossing interest to the sculptor, and was reproduced with physiological accuracy. At the same time, that the fame of the victor might be magnified to the utmost, the sculptor sought to embody all that was admirable in the character of the vanquished: his ill-trained but chivalrous valour, his inflexible determination to die rather than suffer disgrace. So late as the 4th century A.D. there was still to be seen on the Acropolis a votive offering of King Attalus in the shape of a group with numerous figures representing the struggles of the gods with the giants, of the Athenians with the Amazons, of the Athenians with the Persians, and Attalus himself with the Celts. Quite recently, figures have been recognised as belonging to these groups in the collections of Venice, Rome, and Naples. — Of the RHODIAN SCHOOL we have examples in the so-called *Farnese Bull* in the museum of Naples, and in the *Laocoön*. The date of the Laocoön has not been established. Since the days of Winckelmann, who assigned it to the time of Alexander, and of Lessing, who maintained that it belonged rather to that of Titus, there has been a constantly recurring controversy on the subject. It is, however, highly improbable that the Rhodian School retained, as late as the reign of Titus, the vitality necessary for the production of so considerable a work.

From the preceding pages it will be gathered how many crises and how varied a development had been experienced by Greek art down to the time when Rome herself came to be included within the charmed circle of Greek culture. Transplanted to strange lands, and subjected to new influences and associations, Greek art exchanged its distinctive Greek character for one universal and cosmopolitan. Rome had not been, it may be remarked, without an art she could call her own. The old *City-Walls* raised in the time of the Kings, the *Caser Mamertinus*, and the *Cloaca Maxima* prove that the Romans could in times comparatively remote carry out architectural works on a grand scale, although principally for utilitarian purposes. The rudiments of Sculpture they probably acquired from Etruscan artists, whose earliest attempts would be the execution of images of the gods in wood and clay. In *Etruria*,

where Greek influence had long been active, considerable proficiency as well as activity prevailed in the pursuit of art, although but scanty traces of the purity and elevation of Greek taste are discernible. In Rome, however, the Greeks of Southern Italy grafted their art on that of the Etruscans. A bronze toilet casket (the so called *Ficoronian Cista*) found in Palestrina, which was executed in the workshop of Novius Plautius in the 3rd century B.C., exhibits in its tracery a purity of design unmistakably Greek, although differing little in shape and plastic accessories from the very ordinary and often rude vessels of the period. The Romans highly esteemed faithful *Portraits*. Likenesses of ancestors were preserved in wax masks, and displayed on occasions of ceremony. The plastic art of the Etruscans gives evidence of a certain grasp of portraiture, which, though not profound, was still effective. As Roman rule extended itself over Southern Italy and Sicily, and later to Greece and the Asiatic continent, a constantly increasing number of works by Greek artists found their way to Rome, for the most part, probably, as spoil of war. Presently, too, the wealthy patrician, following the bent of his individual taste or the prevailing fashion, gave commissions for works to be executed in Greece, or in Rome itself, to which necessity had brought many artists. Rome thus became the recognised centre of a taste and fashion which she could call her own. Both stood in close relation, not only in point of time, but in a community of idea and aspiration, to the art of a period immediately following the reign of Alexander. There is no doubt, however, that a vast number of works are accepted as specifically Roman only because all traces of the Greek models have been lost. From these, it may be taken for granted, the artists of Imperial Rome derived the designs or at least the suggestion of works of utility, as well as of buildings devoted to mere display, such as temples, palaces, triumphal arches, and tombs.

The student familiar with the three orders of ARCHITECTURE, viz. the Doric, Ionic, and Corinthian, as they are to be seen in Athens, and comparing these examples with their reproductions in Rome, will have little difficulty in detecting a divergence which cannot be explained by differences either in forms of worship or in the general scope of the design (a conspicuous basement with flights of steps in front). The delicate modelling of the best period of Greek art was in Roman hands either simplified, and so denuded of its true artistic significance — looking in short like the work of the hand-craftsman — or so overloaded as to become hopelessly confused. Even in their most admirable buildings a mere profusion of superficial decoration is substituted for that perfect harmony pervading and animating the Greek structure, whether as a whole or in its minutest detail, which we find in the Parthenon for example. The *Doric* and *Ionic* orders found comparatively little favour with the Romans, and where they appear, it is rather in the form of mural

columns than entire shafts. The exquisite taper of the shaft was thus sacrificed, the capitals were not happily disposed, and the Doric column instead of springing, as with the Greeks, direct from the flooring received a separate base. The favourite style was the more ornate *Corinthian*; and the Romans thought yet to add to the wealth of ornament by superimposing upon the capital already veiled with the graceful form of the acanthus leaf, the volute and abacus of the Ionic capital. The entablature of the earlier orders is easily distinguished. In the Doric the architrave rests on the column and is unarticulated, while the frieze above the architrave receives the triglyphs at short, regular intervals. The Ionic architrave on the other hand is divided into three horizontal courses, the frieze being without triglyphs. The Corinthian entablature resembles the Ionic, but the cornice is more richly articulated, corbels are substituted for the indentations, and the whole is richly wreathed with acanthus leaves and other ornamentation.

The noblest, happily also the best-preserved building of old Rome is unquestionably the *Pantheon* of Agrippa, built in the time of Augustus. In spite of much disfigurement received in later times, this vast edifice, comprised in its interior within the precincts of one majestic circle, and obtaining the light of heaven from the centre of its wondrous dome, continues to impress the beholder with unfailing, overwhelming effect. Therefore it is that the Pantheon, having survived the period of art's extinction and revival, better represents the solidity, the daring, and the splendour of Roman architecture than the stupendous remains of palace, bath, and circus.

An important innovation which PLASTIC ART experiences in the latter days of the Roman republic remains to be mentioned. The introduction of *Eclecticism* may be attributed to PASITELES, a native of Southern Italy. It would appear that he had striven, by way of protest against the unrest and violence apparent in the works of his predecessors of the Rhodian School, to restore to art something of her primitive simplicity, and to combine the excellences of the older schools while he avoided their errors. His aim was to revert to the stern simplicity and thoroughness of the earliest sculptors. At the same time he studied nature independently and carefully; while he was not neglectful of the minor graces of his art. *Stephanus* was his pupil, whose pupil again was *Menelaus*, from whose chisel we have a group now in the Villa Ludovisi, commonly known as *Electra and Orestes*. Though the real intention of the author will probably never be known, this work serves to teach us how earnest was the endeavour, and how happy the result of art-study in the school of Pasiteles. It is not, however, given to eclectic schools to exercise a powerful or enduring influence. Accordingly we find a comparatively small number of works belonging to the school of Pasiteles.

That school of art, too, which was especially encouraged by the

Emperor HADRIAN, adopting as it did not only Greek but also Egyptian models, was eclectic in the most extended sense of the word. Amongst its better known works is the figure of Hadrian's favourite *Antinous*, in which with undoubted beauty of form is combined a somewhat lugubrious solemnity together with a smooth glossy and superficial elegance little to the taste of the modern connoisseur. Far more attractive are the basreliefs on various public monuments — such as the *Arch of Titus* and *Trajan's Column* — celebrating the triumphs of Roman arms. With Greek artists a characteristic mode of representing in relief the triumphs, actual or mythical, of their heroes was to express battle by means of isolated groups of single combatants. And not only are the more stirring incidents of the battle thus signalised. Appeal is made to the gentler emotions: a dying warrior is carried off the field; or the victor spares the life of a prostrate adversary. For plastic purposes this was found to be the most effective mode of representation, serving as it does to awaken the interest and rivet the attention of beholders. The Assyrians had, however, already executed reliefs in which the effect of pitched battle was rendered with more literal accuracy; and that the Greeks, too, could on occasion meet the requirements of this more arbitrary taste, we learn from the friezes of the so-called Nereid monument discovered in Lycia, where the contending hosts close with each other in elaborate order of battle. The painter, favoured by conditions more submissive to his will, had already grouped the combatants in larger and denser masses. How admirably they contrived along with the crowd and confusion of battle, to give effect to traits of individual heroism and to give to single and central figures their appropriate expression, is exemplified in the celebrated mosaic to be seen in Naples of the *Battle of Alexander*, which, there is no doubt, was copied from a painting of the period. It may be premised therefore that this condensed and elaborated treatment in relief — obviously akin to painting — in which the marches, battles, and triumphs, the operations of Roman armies and their imperial chiefs, were set forth with the utmost attainable accuracy, with all detail of equipment and armament of camp and battle-field, was not the newly gathered fruit of Roman inventiveness, but must rather be ascribed to the age of Alexander and his successors. And the same may be assumed of the architectural form of these monuments. In *Portraits*, too, whether of full length or only busts, of emperors and empresses, warriors and statesmen, as of persons of less exalted position, there were not wanting impressive examples in Greek art; and here again Roman taste coincides with that of the Diadochan age. It may be conceded, however, that owing to the interest long taken in portraiture by the Romans and to the attention which this branch of art had so long received in Rome and Etruria, it had acquired a more distinctly Roman and Italian character, and so had a perceptible influence

on Greek artists resident in Rome. Thus is it that portraits of the Emperors exhibit a degree of power in execution and expression scarcely to be looked for at so late a period. Not unfrequently the Emperors were represented in the costume proper to religious ceremonies; or in fashion like to the gods themselves, and invested with their attributes. Most commonly, however, they appear in the costume and character of a general in the act of haranguing his cohorts. We have striking examples of these imperial portraits in the equestrian statue in bronze of *Marcus Aurelius* on the Capitol, and in the marble statue of *Augustus* in the Vatican. This latter gives unmistakable evidence of having been painted. From the reliefs on the richly ornamented armour which set forth with due regard to historical accuracy the more conspicuous and familiar incidents of a reign especially favoured by the gods, we are justified in the conclusion that this figure was executed about the year 17 B.C. In his treatment of the female figure, too, whether seated or standing, the sculptor knew how to impart a distinguished and imposing view by a sumptuous arrangement of the drapery. There is a peculiar gratification in finding, after a careful study of these portraits — many of them of personages famous in history — an exterior so closely corresponding to the picture of the historian. Many of the heads, indeed, which thus impress the beholder have not been identified. In portraiture, the Greek sculptor adopted the *Hermean* form, while the work of the Roman is recognised almost infallibly in the *bust* form. The latter largely preponderate, although amongst the collective works of sculpture preserved, the Greek element is considerably in excess of the Roman. An attentive observer will not fail to mark this distinction, and learn also to detect the handiwork of the modern restorer which too often disfigures these antique marbles.

The same tendency which led the wealthy citizens of Rome to adopt the literature and culture of Greece was observable in the taste displayed in the works of art they chose for the decoration of their palaces and villas, whether executed in Rome itself or in Greece. In other respects they appear to have been attracted by the same objects of interest as English collectors of the present day. Antique art taken as a whole would probably fail to interest the average man of rank, unless it were associated with some historical incident, some names of renown, or some startling anecdote. But of such works as the figures of the *Three Graces* in bas-relief (though rigid in execution) which the ciceroni of the Acropolis shew as the work of Socrates, and the group of *Harmodius and Aristogiton*, the Tyrant slayers, in the market place of Athens, of archaic antiquity, which had been carried off by Xerxes and restored to its wonted place by Alexander: — of works such as these copies at least would be in request. The powerful development displayed in the figures of Polycletus, and the action expressed in those of Myron, appear to have possessed greater attractions for the Romans than the works of Phi-

dias. Numbers of statues belonging to the Periclean age have come to light in Rome, replicas for the most part of *Victors in the Games* and of *Amazons*. *Figures of the Gods*, with few exceptions, belong to a later period. The most numerous, and also very charming, were the graceful forms of more recent Attic art, represented by Praxiteles and his compeers; also the elegant and animated creations of the Lysippian and post-Lysippian schools. It is hardly conceivable that in the museums of Rome, filled as they are with works of sculpture collected on the spot, no original works are to be found. Assuredly there has been a time when they have not been wanting in Rome: and it seems improbable that one and all should have been lost in the devastation which has more than once made wreck of the Eternal City. Certain it is, however, that the greater part of what we now see are either replicas or copies. This fact is determined by the material. The great statues of Phidias and Praxiteles set apart for the temples were of gold and ivory, while Polycletus and Lysippus worked in bronze. In Attica, too, this costly material was preferred by the earlier sculptors. It was only by degrees that marble came into use for groups as well as single figures. The 'Discus thrower' of Myron, as well as the groups of Marsyas and Athena were originally in bronze. In the Palazzo Massimi alle Colonne there is to be seen a striking figure readily recognised as that of Myron's 'Discus thrower', but it is in marble. In like manner the Marsyas in the Lateran is of marble, and so also is the Apoxyomenus in the Vatican museum. Just as we moderns delight in the copy or engraving of some celebrated picture, the amateur of old gave his commission for the copy of some favourite statue, to be executed in bronze, or, more frequently, in marble. At any rate comparatively few works in bronze, of importance in point of size, are preserved. It was not enough to have simply repeated the celebrities of sculpture. The artists of the so-called New Attic School, which flourished in the last century B. C., we find reproducing the works of their predecessors very effectively with such departures from the original as are to be seen in a more artificial and highly wrought arrangement of drapery, a more decorative rendering of the detail generally, and an attempt to impart increased animation to the figure as a whole. Such piracies, when tolerably successful, became in their turn models for numerous imitations.

The results of this process are exactly what the connoisseur will be prepared to find, and such as present themselves in the collections of antique art in Rome. He must not expect to find himself in the presence of the simplicity and directness as well as grandeur of aim characteristic of Greek art in her loftiest moods: but rather of her attenuation in the shape of imitations and adaptations, the growth of the Imperial age. Antique art, however, exhibits throughout its career an astonishing vitality and continuity. The spirit of the Greek is mighty even in expiring: and nowhere can the course

of her marvellous development be studied with the same completeness as in Rome.

Monumental works, inconspicuous and unfamiliar as they so often are, appeal less powerfully to the imagination than statuary, where dazzling beauty entrals the senses. These monuments, however, will have a charm of their own for the discriminating observer. In the Egyptian department of the Vatican he can contemplate the relics of a primæval antiquity, while in the Gregorian Museum he is reminded of the mysterious Etruscans. It will be interesting to compare the attitude and proportions of EGYPTIAN with Græco-Roman figures, and to discover in the *Sphinxes* of the Villa Albani, in the *Lions* by the approach to the Capitol, as well as in the numerous obelisks, to be seen in the piazzas of Rome, evidence of the mastery acquired by the Egyptian in Art. And their works were in the Roman's eye fitting objects wherewith to celebrate his triumphs, and adorn the capital of an empire including within its far reaching bounds people of almost every race and climate.

In the Gregorian Museum the portrait busts in terracotta by the ETRUSCANS exhibit a mode of expressing individuality peculiar to themselves; the bronze vessels display that skill in the working of metals for which they had long been famous; while the large copies of mural paintings which adorned the tombs bring to light the method of painting as practised by the Etruscan as well as, in the choice of subject, their preference for scenes of sensualism and bloodshed.

Here, too, is to be seen a collection of PAINTED GREEK VASES exceeding rich and beautiful, discourse ed, it is true, in Etruria, but, as is evident from the subjects represented, from the drawing, but chiefly from the inscriptions. imported from Greece — the greater part indeed from Athens. It is not difficult to distinguish those specimens, which, though borrowed from the Greeks, were of Etruscan manufacture. They are inferior in taste and execution, as well as in design and modelling, and are not to be mistaken for the work of artists. But the Greek vases themselves vary in character; those for instance having the black figures on a red ground being of earlier date than those showing the reverse arrangement of these colours. Nevertheless the painters of these vases, mere handicraftsmen as we must suppose them to have been, could render mythological subjects, and scenes of everyday life, with a vivacity and poetry of conception; they knew so well how to draw, and, with means and resources necessarily very limited, were so far masters of expression, that— despised though they may be by the superficial and ignorant—they bear not only remarkable testimony to the quality of workmanship then prevailing in Attica, but afford a glimpse at the art of their day in Athens as seen through the eyes of these unpretending artificers.

Finally there remain to be noticed the SARCOPHAGI, which, variously ornamented with reliefs, are to be seen in museum, in villa, and in palace court. The only specimen preserved to us from the old

Roman time is the Sarcophagus of L. Cornelius Scipio Barbatus in the Museum of the Vatican. It resembles an altar both in shape and style of ornamentation, and is almost the counterpart of one still standing in Pompeii. It is only consistent with the then prevailing religious rites that sepulchral monuments should have been thus architectural in character. In Greece itself this was conspicuously the case: all sarcophagi which have been discovered within the confines of Greece proper showing a distinctly architectural treatment. The Roman sarcophagi combine much that is essentially Greek with adaptations from the funeral urns of Etruria. They give signs, however, of an independent development, and although including a diversity of shapes and decoration, have for the most part their bas-reliefs arranged on the front and sides (and, where extraordinary richness of effect was desired, on the back also) as a frieze or band. One naturally endeavours to trace in the decoration bestowed on these repositories of the dead, some indication of their purpose. In many instances, however, it is evident, that appropriateness of design, if originally acknowledged as indispensable, was presently lost in a promiscuously lavish decoration. Certainly there is no obscurity in such allusions to the goal of life as we discover in Cupids rowing to the lighthouse tower, or when we see them careering round the goal in the circus. In such symbolical figures as those of the seasons we are taught to reflect on the inevitable course of creation, existence, and decay succeeding to maturity. As Hylas is borne away by the Nymphs, and Ganymede by the eagle, so we may fancy the soul begrimed from its earthly existence. Hippolytus may serve to recall the virtues of such as came to an untimely end, Niobe, the grief of the survivors; sleeping Cupids may symbolise sleep favoured by the Gods, while Ariadne discovered by Dionysus, Endymion visited by Selene present death itself as but sleep in unfamiliar guise. On the other hand scenes of Bacchanalian revelry can hardly be accepted as allusions to the future state; and even in a less degree are Nereids and Medeas, and more of the like, in bas-relief, capable of such interpretation: and rarely, too, does any reference of a distinctly personal character go beyond a mere vague allusion to life and death. It is tolerably certain that these sarcophagi were made in large numbers, in advance of immediate requirements. A somewhat extraordinary expedient for introducing a reference to particular individuals, was that of bestowing the lineaments of the departed upon such heroes of mythology as were made to figure in these reliefs. Thus it is we find portraits of the deceased in such mythical personages as Admetus and Alcestis, in Hippolytus, and, what is more remarkable, in Phædra herself. In a considerable number of cases these reliefs are almost identical, and are evidently made after one model, with such modifications as might be effected by the introduction or omission of single figures or groups, showing nevertheless more or less of artistic intelligence and resource. They form a

group displaying the established forms and traditional models, which in respect of means of expression and motive are the worthy inheritance of Greek art at its best. Yet these sarcophagi, regarded even as Roman works, are by no means of early origin. It must not, however, be forgotten in estimating the quality of work bestowed upon the sarcophagus, that it was not intended to be closely inspected by the light of day, but would be consigned to the twilight of the tomb, where a stray gleam of light might but for a moment reveal its detail. Hence, in the execution of these reliefs the object was to give prominence to leading features, without an overscrupulous nicety of finish, and this end has been attained with a success worthy of all admiration. It has been ascertained beyond doubt, that the introduction of the sarcophagus as described above was coeval with a mode of burial which became the fashion in Imperial times; otherwise the artistic merits of these monuments might well have misled us in computing their age. The great majority of Roman sarcophagi belong to the 2nd and 3rd centuries after Christ, and to an even later period.

The *Early Christian Sarcophagi* simply repeat and perpetuate preceding pagan models. It is a peculiar coincidence that these inconspicuous memorials should have contributed to the revival of art in the middle ages. Niccolò Pisano found a fertile source of inspiration in the Roman sarcophagi of the Campo Santo in Pisa; nor did Peruzzi and Raphael disdain to use them as models.

With this passing glance at the homage thus done by Raphael and his compeers to the art of antiquity, these pages may fitly conclude. The endeavour has not been to fetter the judgment of the reader, but rather so to direct his observation and stimulate his interest as to give him that self-reliance which alone will arouse in him an intelligent interest, and afford him a genuine pleasure in what he sees. To praise the creations of great artists in empty or mere conventional phrase would simply offend. They alone will experience the full measure of delight to be derived from the contemplation of these treasures, who rely upon their own judgement and cultivate to the utmost the delicacy of their perceptions.

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## Roman Art,

MEDIEVAL AND MODERN,

by

**Prof. A. Springer of Leipsic.**

Rome as Mistress of the world became the centre of contemporaneous culture. Art had found with her a new term: and Greece as fitting tribute to the conqueror laid at her feet the accumulated wealth of ages — the treasures of her art, which long had embodied the loftiest conception of the beautiful.

Her supremacy secured, Rome became the chief resort of artists, and their liberal patron. She dictated the tone, alike in taste and fashion, and determined the destinies of art. Down to mediæval times Rome continued to receive the proud title of 'Caput mundi'. Presently, however, she laid claim to supremacy in another realm than that of art; and this latter, as the ancient traditions were gradually outlived, finally fell into neglect. In more recent, as in former times Rome has failed to create for herself, as the outcome of her individuality, an art peculiar to and a part of herself. Her destiny seems to have been to gather from external sources the wealth in which she revelled, with the difference that while ancient Rome furnished nothing beyond a magnificent arena for the art of her day, in later times the artist found in Rome herself his sources of inspiration, compelled as he was to contemplate perfection reflected in the dazzling mirror of antique art. Ten centuries, however, elapsed ere Rome resumed this proud pre-eminence. A glance may now be directed to the interval between the fall of old Rome and the period when, animated with a new life, Rome drew to herself the foremost representatives of the Renaissance, to whom she afforded inspiration for their grandest efforts. It is not, however, the 16th century, not the glories of the Renaissance, that give to the Rome of our day her distinctive character, but rather the new and imposing exterior which she received at the hand of her architects in the 17th century. The mind must be disenchanted before the veil can be penetrated and the Rome of antiquity adequately comprehended.

The protracted suspension of all activity in art makes it apparent that Roman art has a history distinct from Italian art. For

several centuries the towns of Tuscany were the principal abodes of a natural art life. But just as in Rome Italian art achieved its most signal triumphs in the persons of Raphael and Michael Angelo and the masters of that period : so in Roman ground we find that Christian art first took root and attained to its most important dimensions. In Rome then we find the strongest inducements as well as the richest opportunity for the study of **Early Christian Art**.

In the 4th century heathendom, long tottering to its fall, was, in appearance at least, absorbed in the younger Christian world. A new era in art is inaugurated. Not that we are to assume the simultaneous extinction of the pagan art of ancient Rome , nor that it was at once superseded by an altogether new style provided as it were for the emergency. The eye and hand are to a greater extent creatures of habit than the mind. New views and altered conceptions of the Supreme Being as well as of the destiny of man found acceptance. But to embody them the artist had to resort to the old established forms. Then heathen rules were by no means uniformly hostile to Christianity (the period of bitterest persecution began with the 3rd century A. D.); and that the new doctrine should have expanded and taken root, should have been permitted to organise itself in the very midst of heathen society , is evidence that it was received even with favour.

As a consequence of these conditions it will be observed that the art of the early Christians presents no remarkable contrast to that which precedes it, and that they were content to adopt and perpetuate the traditions of the antique. The Roman CATA-COMBS afford abundant proof of this. Encircling the city as with a subterranean trench , they were originally far from being what they subsequently became — secret, carefully concealed places of refuge for the early Christians ; but rather their regularly ordained and publicly accessible places of burial (e. g. the *Catacomb of Nicomedus* and that of *Flavia Domitilla*), and were first designedly consigned to darkness and concealment during the 3rd century, a period of constantly recurring persecution. The Christian community, reared as it was in the midst of Roman paganism, probably did not dream of subverting the principles of antique art. In the adornment of the Catacombs they retain the types transmitted to them ; so also in the particulars of drawing and colour the precedent of the Antique is closely followed. Christ represented as the Good Shepherd, Orpheus as the symbol of Christ, and evidences of the long standing repugnance to any rendering of the Passion-history, afford proofs of the readiness to accept the art heritage of their precursors. The older these catacomb paintings are the more closely they approximate to the types of antiquity. Even the SARCOPHAGUS SCULPTURE of the 4th and 5th centuries differs in purpose only, not in technical rendering of form, from the typical reliefs found on pagan tombs. It was only in the latter half of the 6th century that a

new style declared itself in painting which like other branches of plastic art had more or less fallen into a state of decay meanwhile. Architecture adapted itself to the exigencies of Christian worship, and in allying itself to the new architectural forms, painting acquires a new character.

The term **BASILICA** is understood to apply to Christian temples up to the 10th century. The subsequent belief that a more intimate relation than that suggested by a common name subsisted between these early Christian edifices and the forensic Basilica of ancient Rome, was altogether an erroneous one. The latter were in fact the Roman courts of law and places of public meeting. They had a place in most of the towns of the Roman empire and were erected in the forum, but have nothing, whether of origin or form, essentially in common with the early Christian temple or church. These forensic basilicas were not adapted to purposes of Christian worship, nor did the old Roman basilica serve as a model for the building of Christian places of worship. In proof of the one assertion may be adduced the fact that the forensic basilicas at the end of the 4th century retained intact their original destination, and in individual cases have been restored; while the other will be justified by an unprejudiced examination of the various parts of the Christian basilicas, which give evidence of having sprung from another source than that of the old Roman basilica. Neither did the Temple of antiquity furnish the model for churches built by the early Christians. The church of *SS. Cosma e Damiano*, of the 6th century, is the earliest example of a pagan temple applied to Christian use. The Christian basilica may be said rather to have grown out of the Roman dwelling-house, where at first the community was in the habit of assembling. The plan for future ecclesiastical edifices was acquired by simply extending the proportions of the dwelling-house. The church of *S. Clemente* in Rome is relatively the most perfect example existing of the architectural properties and internal arrangement of the early Christian basilica. A small portico supported by pillars leads to the outer court (*atrium*), enclosed by a colonnade and having in its midst a fountain (*cantharus*). The eastern colonnade leads into the interior of the church which was usually divided into three aisles. Two rows of columns divide the side aisles from the loftier one in the centre known as the nave; the nave and aisles abut upon a half circle or *apse*. At right angles to these aisles, between them and the apse, was sometimes interposed a third space — the *transept*; the altar stood within the apse and apart beneath a canopy supported by pillars, and in its front, enclosed by rails or *cancelli*, was the choir for the officiating priests and two pulpits (*ambones*), one used for reading the Gospel, the other the Epistles. In marked contrast to the temple of antiquity, little care was bestowed upon the external architecture of these early

Christian basilicas, the most impressive effect being reserved for the interior. And to this end, especially in earlier mediæval times, a ready expedient for supplying decorative material was adopted in the plunder of the monuments of antiquity. Columns were carried off and set up in Christian churches without regard to congruity of material or consistency of style. Thus in the churches of *S. Maria in Trastevere* and *S. Lorenzo Fuori le Mura* are to be seen pillars of different material and workmanship. The churches of *S. Sabina*, *S. Maria Maggiore* and others give evidence of similar depredations. Crosses and lustres in metal, tapestries bestowed by papal piety contributed to the ornate effect of these interiors. But the principal decorative feature were the pictures in mosaic which covered the recess of the apse in particular as well as the arch which connected the apse with the nave (the *Triumphal Arch*). These MOSAIC PICTURES, as far, at least, as the material was concerned, demanded a novel artistic treatment, massive and monumental in character. In them we find the traditions of antiquity abandoned, giving place to a style which from its harshness as well as austere solemnity of conception has been confounded with the Byzantine style. In reality the art was of indigenous growth; and its salient characteristic may be defined as the substitution of the real for the symbolical in general treatment. Now for the first time the popular mind became thoroughly imbued with ecclesiastical sentiment, of which the crucified Saviour was the chief embodiment. The oldest mosaics, composed of glass cubes, are to be seen in the church of *S. Pudenziana*. They date from the 4th century like those in *S. Costanza* and the Baptistry of Naples; while those in *S. Maria Maggiore* and *S. Sabina* belong to the 5th century. The mosaics in *SS. Cosma e Damiano* in the Forum (526-30) may be pronounced as the most beautiful.

The rudiments of Christian art are to be found in Rome; but its further development was promoted in an equal degree by other Italian states. Building was still active in the 9th century, while the Popes, especially Leo III., of the 7th and 8th centuries did good service in church decoration. But during this period there is no evidence either of progress or continuous development in the Mosaic art and as little in architecture itself. The experiment (as seen in *S. Prassede*, 9th century) of combining piers with the pillars of the nave as a support to the walls and of connecting these with transverse arches was not repeated. Finally it may be said of the Mosaics (*S. Prassede*, *SS. Nereo ed Achilleo*, *S. Marco*), that, while they bear a superficial resemblance to the works of the 5th and 6th centuries, they show unmistakable signs of corruption and decline. This may be accounted for to some extent by the evil times which had fallen upon Rome since the 9th century, culminating in a conflagration — the work of an incendiary Guiscard — which laid waste the entire southern quarter of the city,

extending from the Forum to the Lateran and to the slopes of the Esquiline. The chief employment of the architect was the construction of fortified towers and places of strength rendered necessary by the ceaseless warring of factions within the city. In 1257 Brancaleoni demolished 140 of these strongholds, the majority of which had been erected on the ruins of some monument or other of antiquity. The most striking example of the rudeness of early mediaeval architecture is to be seen in the *Casa di Pilato* or *di Rienzi*. Built by one Nicolao, son of Crescentius (probably in the 12th century), its chief ornamentation consists of marble fragments apparently picked up at random and put together in the wildest confusion.

At the close of the 12th century brighter days dawned for Roman art. 'Magister Romanus' now became a title which the artist was proud to append to his surname. A speciality in decorative art appeared in Rome about this time which did not connect itself, it is true, with the traditions of antique art, though ready to utilise its material, without, however, resort to the depredations of a bygone age. And material was still at hand in richest abundance, in an endless array of shattered marbles. These were divided and subdivided, cut or sawn into minute slabs, arranged in patterns, enlivened by the introduction of stained glass and gold leaf, presenting as a whole a richly coloured decorative effect. These marble mosaics adorn the flooring of churches, altar sides, episcopal chairs, pulpits, and doorways; they enliven monumental sculpture, they fill the flutings of the elegantly twisted columns which bore the Easter candles or adorn the entablature of cloistered courts. This art became the monopoly of particular families and was regularly transmitted from generation to generation. The monumental marbles of this time are generally known as COSMATO WORK, a name derived from two members of a family thus privileged. Such work is frequently to be met with in Rome. Conspicuous among the mosaic floorings are those of *S. Maria Maggiore*, *S. Maria in Trastevere*, and *S. Lorenzo Fuori le Mura* (12th century). *S. Clemente* and *S. Giorgio* possess altar tabernacles of Cosmato work and *S. Lorenzo* the finest example in its pulpit. Of similar work in cloisters (*S. Sabina, Lateran*) the best specimen is in the convent of *S. Paolo* (13th century). Cosmato work is not infrequently found elsewhere than in Rome. It is uncertain how far this Roman work is connected with kindred examples to be met with in Southern Italy. In technical detail some differences are to be detected, such as the more copious use of the glass pastes by the artists of the South. On the other hand we fancy that the identity of pattern in the mosaics of the Cappella Palatina in Palermo with those of *S. Lorenzo* cannot be accidental.

Along with this decorative mosaic work, the MOSAIC PAINTING of apse and choir-arch had since the 12th century successfully

asserted itself. That impress of the antique borne by the early Christian mosaics is gone; the drawing has lost its incisiveness as well as its traditional typical character, and in lieu of this, receives a new and more lively impulse from colour and wealth of ornament. The mosaics in front of the church of *S. Maria in Trastevere*, in the apse of *S. Clemente* (12th century), those in the altar-tribune of the *Lateran* (13th century) and finally those in the apse of *S. Maria Maggiore*, the work of Jacobus Torriti in 1295, are examples of this mosaic painting. — WALL-PAINTING also came once more into use as we see from paintings discovered in 1858 in the lower church of *S. Clemente* — that basilica which in 1108 was lost by a new structure being built upon it. — And, if church-architecture was confined to the rehabilitating of older edifices or the mere reproduction of earlier types, the numerous BELFRIES (the best is that of *S. Maria in Cosmedin*) show an abundant fertility of resource in the architects of that period. They tower aloft, story upon story following in light and airy succession, relieved by flights of slender pillars, and stand, eloquent tributes to the genius of mediæval Rome.

The condition of art in Rome, however (particularly in the 14th century), was far behind that of Tuscany. While in Tuscany popular forces directed by the municipalities provided an ample field for the cultivation of artistic tastes, Rome was distracted by the incessant war of factions and families, or the quarrels of the popes. Strangers were invited to execute works which where beyond the ordinary resources of art as it then existed in Rome. Dominican Friars introduced Gothic architecture into Rome — *Fra Ristoro*, *Fra Sisto* are probably the builders of the church of *S. Maria sopra Minerva* — and Giotto (chief of the Florentine school) was summoned to Rome during the pontificate of Boniface VIII., and at the instance of his patron Cardinal Gaetano Stefaneschi, to execute a mosaic (*Navicella*) for the Porch of St. Peter's, and to paint a *Ciborium* (in part preserved in the Sacristy of St. Peter's); probably also to execute a commission from the Pope, to represent the proclamation of the Jubilee of the year 1300. Of Giotto's Roman contemporary *Pietro Cavallini* we have unfortunately no certain information.

It was not until the return of the Popes from their exile at Avignon, when Italians held exclusive possession of St. Peter's chair, and aimed at supremacy amongst the secular powers of the peninsula; when the Humanists acquired their shortlived ascendancy at the Papal court — that Roman art first approaches its maturity. Rome indeed had no direct share in the creation of the **Renaissance**. To Florence belongs the exclusive and imperishable renown of this achievement. On the other hand it must not be forgotten how powerful an impression the spectacle of the mighty relics of antiquity must have made upon the receptive minds of the first Humanists, exciting their emulation and inciting to a more reverent

study of the Antique; neither must it be forgotten that by study of old Roman art Brunelleschi and Donatello became familiar with those forms in which they were wont to express their artistical thought, and so were led to new and unexplored paths in the realm of art.

Once more Rome occupies a foremost place in the history of art when Pope NICHOLAS V. (1447-1455), a Humanist, vies with the Medici in his passion for books and building. He is bent upon a renovation of the Vatican Quarter; his ambition is to erect a papal residence of surpassing splendour; nay, he entertains designs on the St. Peter's pile itself and contemplates its reconstruction. The most imposing work of this period was the *Venetian Palace* begun by Pietro Barbo (1455), afterwards Pope Paul II., which, like the *Albergo dell' Orso* recently as it were again discovered, is to a great extent mediæval in character. *Leon Battista Alberti*, who resided in Rome about this time and died there in 1472, is supposed to have furnished the plans for this palace.

So far indeed had the fostering of art become obligatory on the occupants of the papal chair, that they could not neglect this function without forfeiting their individual influence, and impairing the dignity of their office. The right powers were not, however, immediately at hand, which should give effect to the building projects of these Sovereign Pontiffs, enamoured as they were of splendour in every shape. The architect who during the pontificate of SIXTUS IV. (1471-1484) was most employed, *Buccio Pintelli*, was a practitioner of moderate skill, and far behind the great Florentines of his day. The building of *S. Agostino* and *S. Pietro in Montorio*, as well as the façades of *Ss. Apostoli* and *S. Pietro in Vincoli* were from his plans. His most celebrated work is the Popes' private Chapel in the Vatican, called after the Pope Sixtus the *Sistine Chapel*, which owes its chief attractions far less to its architectural merits, than to the artistic decoration of wall and ceiling.

Abundant employment together with the favour which artists found with dignitaries of the Church had already allured numerous Tuscan and Umbrian PAINTERS to Rome. Amongst those thus engaged in beautifying the churches of Rome and the Vatican Palace we meet such Florentine celebrities as Maestri *Sandro Botticelli*, *Filippino Lippi*, *Domenico Ghirlandajo*, *Cosimo Rosselli*; and from the Umbrian School the immediate forerunner of Michael Angelo, bold *Luca Signorelli*, along with *Perugino* and *Pinturicchio*. An attempt is made to found an Academy, or Guild of St. Luke at Rome. Amongst its members we find (1494) *Melozzo da Forli*, the painter of a fresco (transferred to canvas) in the Vatican Gallery, representing the foundation of the Vatican library. — The execution of the *Wall Paintings in the Sistine Chapel*, by order of Sixtus IV., was a momentous event in a time prolific in art enterprise. In accordance with the then prevailing point of view the acts of Moses are represented as symbolically parallel to those of Christ. On the left wall are incidents

in the life of Moses by Botticelli, Rosselli, Signorelli, on the right wall events in the life of Christ by Botticelli, Rosselli, Ghirlandajo, and Perugino. Those lovers of art who are unable to visit Florence before going to Rome are recommended to make these wall paintings their especial study. They will learn from them to appreciate the descriptive power of the Florentines and will be familiarised with the field subsequently occupied by the heroes of Italian Art.

Tuscan SCULPTORS, too, find their way frequently to Rome and are constantly employed either as workers in bronze or marble. Little attention seems, however, to have been paid to the former. The great bronze doors of St. Peter, the joint work of *Filarete* and *Simone*, are interesting rather from the wealth of mythological imagery with which they are embellished, than from their artistic pretensions, which will not compare with those of Ghiberti's famous gates. So much the more powerfully does the sculptor appeal to us in marble. A taste for profusion and splendour of monumental decoration in adorning the tombs, which fact declares itself in the 15th century — a result probably of that thirst for fame which is identified with the Renaissance — gave the sculptor unceasing opportunity for the exercise of his art, particularly in its purely decorative phases. There is scarcely a single church of a certain date which does not contain sepulchral monuments from the close of the 15th century. The church of *S. Maria del Popolo* possesses the largest number. These monuments — perfected in Florence and probably naturalised in Rome by Mino da Fiesole — are nearly uniform, viz. a sarcophagus surmounted by a statue of the deceased, and supported by a pedestal ornamented with a garland of fruit and flowers, and genii. A niche or panelled screen finished with a medallion of the Madonna form the usual background. The majority of these sculptures cannot be traced to any particular artist. It would appear indeed that the sarcophagi, as with the ancient Romans, were rather articles of manufacture than works of art, made wholesale fashion after some favourite pattern and bought 'ready made', a commission being given to the sculptor for a portrait of the deceased to which would be added the armorial bearings with inscription.

Whoever might have visited Rome in the earlier years of the 16th century would have found himself in the presence of an intense movement in the art world; he would have found Architect, Sculptor and Painter alike occupied with projects of more or less grandeur. So far, however, Rome did not in this respect surpass the other chief towns of Italy; so far art had not assumed that particular form of life and direction which only the atmosphere of Rome could sustain, or which the genius of the Vatican alone could quicken — during the Pontificate of JULIUS II. (1503-1513), where the golden era of Roman art began, this consummation was actually achieved.

To Julius belongs the glory of having associated with Rome three

names, *Bramante*, *Michael Angelo*, *Raphael*, everlasting beacons in the path of art — three men who in the course of the 16th century (*cinquecento*) raised modern art to its loftiest pitch of splendour. His successor *LEO X.* (1513-1522) of the house of Medici owes it to his lineage only that he should have transmitted to posterity so splendid a reputation, — that his name should be associated inseparably with the greatest triumphs of art in modern times. *Leo X.* inherited the well-earned fame of his predecessor, but knew not how either to value or to use his inheritance aright. It was not given him to sway the imperious temper of *Michael Angelo*, nor fully to comprehend the mighty schemes of **Bramante**. The latter's chief work, the rebuilding of *St. Peter's*, can be adequately studied only in the collection of original drawings in Florence which set forth the grandeur of Bramante's designs in all their completeness; for so many different hands were employed in giving effect to these, that little remains of the original plan. Happily this little, viz. the dome with the overwhelming impression of vastness it conveys, is of the very best. Bramante contemplated a central structure in the form of a Greek cross, rounded at its extremities, which, crowned by a gigantic dome, should present an ensemble at once simple and majestic. Succeeding generations have failed to embody Bramante's ideal. His career, extending probably from 1444 to 1514, is involved in obscurity. Of his works, Rome possesses numerous examples. The circular chapel in the monastery of *S. Pietro in Montorio*, the court of *S. Maria della Pace*, the arcades in the first court of the Vatican (*Cortile di S. Damaso*), the *Palazzo Giraud* and above all the *Canceleria* are perfect examples of Renaissance.

We are wont to wonder at the profusion and splendour, too, of works to which the *cinquecento* gave birth. How much richer, how much more splendid would have been this profusion, had only these works been carried out as originally designed by the artist's creative genius!

The same fatality which pursued Bramante's mightiest projects served to mar *Michael Angelo's* (1475-1564) supreme effort in the realm of PLASTIC ART. The *Tomb of Julius II.*, begun while that pope was still living, was to consist of a large detached edifice with statues of Moses, St. Paul, and other colossal figures at its projecting angles, and ranged along its wall the naked forms of men in chains. The work, however, soon came to a standstill, and at last, 30 years after its commencement (1545), it was placed in the church of *S. Pietro in Vincoli* where it now stands, deplorably, a mere fragment of the original design. Its most striking feature is the tremendous figure of Moses, rising in wrathful indignation at the worship of the golden calf, to denounce the idolatry of the Israelites. In addition to the Moses, Rome contains two conspicuous works from the hand of *Michael Angelo*: the *Pietà*, badly placed in one of the chapels in *St. Peter's*, and the *Statue of Christ* in *S. Maria sopra Minerva*. The

former surpasses all other efforts of the great sculptor in the delicacy of its modelling as well as in the force with which it appeals to human sympathies.

AS FRESCO PAINTER Michael Angelo figures exclusively in Rome. Tradition tells us how loathe he was to exchange the chisel for the brush, when at the behest of the imperious Julius II. he undertook the decoration in fresco of the ceiling of the Sixtine Chapel. These frescoes are nevertheless the most important of Michael Angelo's contributions to art. They afford a wider field for the exercise of his creative power than sculpture, where plastic forms, unequal as they are to the demands of his prolific genius, betray him into exaggeration. These frescoes of Michael Angelo are closely akin to the wall paintings of Florentine and Umbrian artists at the close of the 15th century, in which the deliverer of the Israelites is made to prefigure the Saviour of mankind. How salvation came to the world, and how proclaimed, is the theme which Michael Angelo undertakes to illustrate. In the centre piece is depicted the Creation, the history of Adam and of Noah; how sin came into the world, but with sin the promise of redemption. Forecasting all this we next see the figures of Prophets and Sibyls. In the marginal pictures we see continued reference to the Redemption, in the various deliverances of the Jewish people (the brazen serpent, David and Goliath, the fate of Haman, and Judith), in conformity with mediæval conceptions, together with symbols of the Redemption. Connecting themselves with the above are the groups occupying the lunettes, pourtraying expectation, the anguish of suspense, and contrition, which include at once matters of fact and a twofold allusion to the vicissitudes of the Israelites and the events of our Saviour's life (progenitors of Christ and Jews captive in Babylon). The sublimity of the work is to be attributed very much to the skill with which mere matters of fact are everywhere subordinated to the claims of individual action as well as artistic purpose. Moreover Michael Angelo has contrived so to dispose the various portions of his vast work, ascending by figures, single and in groups, from the simply decorative margin to the crowning effort in the centre, so to adapt them to the place they occupy, that the entire work becomes architecturally, so to speak, self-supporting; while the composition as a whole is wielded with a wealth of resources together with a power of organisation such as no other artist has attained to. The thoughtful beholder will not confine himself exclusively to the study of the central pictures. The figures in monochrome and minor decorations are replete with a beauty peculiar to themselves.

Of the '*Last Judgment*', painted by Michael Angelo at a much later period (1541), it is difficult, owing to its dilapidated condition, to form an accurate estimate. The unerring audacity, however, with which figure and group alike are thrown into every conceivable attitude and movement, must command a mute and amazed attention.

With the names of Bramante and Michael Angelo is associated that of **Raphael** (1483-1520), whose youthful genius had very early declared itself, first in Perugia and later in Florence. In Rome are to be seen interesting mementoes of both these periods. In the *Coronation of the Virgin* in the Vatican Gallery we see him still in the trammels of the Umbrian School; the effects of his Florentine training are visible in his *Entombment of Christ* in the Borghese Gallery (belonging to later periods are the so called *Fornarina* in the Barberini Gallery, the *Violin Player* in the Palazzo Sciarra, *Navagero and Beazzano* in the Doria Gallery, the *Madonna di Foligno*, and the *Transfiguration*, the master's last work, both in the Vatican Gallery). The majority of Raphael's easel pictures are to be found elsewhere than in Rome.

But in Rome only could Raphael have found a field suited to the exercise of his highest powers in **FRESCO PAINTING**. The mural paintings in the state apartments of the Popes in the Vatican palace must first be noticed. In order rightly to appreciate these, it must not on the one hand be forgotten that fresco painting never completely loses its decorative character; nor on the other must the peculiar position of the Pontificate in the beginning of the 16th century be lost sight of. In the palace of the Vatican the same courtly tone, the same pursuit of sensuous pleasures, of the mere joys of existence, prevailed as in the courts of the younger Italian dynasties; expressions of national sentiment met with a favorable reception, while an active agitation on the part of the Humanists did not appear to have compromised the dignity of the Papal Court. These conditions are more or less distinctly reflected in the frescoes of Raphael. The courtier repeatedly asserts himself; even a delicate compliment to the patron is not disdained, nor the ceremonial spectacle excluded. Political as well as personal allusions are not wanting, while ample space is devoted to the glorification of the Humanistic ideal. Finally, when it is borne in mind that Raphael was constantly compelled to defer to the exigencies of the allotted space, to study the separate requirements of wall and ceiling, we gain an insight into the nature and extent of the restraints imposed upon the Artist. They beset him indeed on every hand, and constantly compel him to alter or modify his design. Curiously enough these restrictions are to this day interpreted as an act of the Artist's free and daring will. One wonders at the amount of theological learning, of philosophical erudition displayed in the *Disputa* and the *School of Athens*, as well as at the inventiveness which could connect subjects so remote from one another as the *Heliodorus driven from the Temple*, and the expulsion of the French from Italy. Through the entire range of subjects there runs a vein of profound and continuous thought. But especially admirable are alike the discernment which enabled Raphael to select, from apparently the most heterogeneous sources, matter

suitable for pictorial embodiment; the resolution with which he guarded the realm of fancy; and his sense of the beautiful, whereby he was enabled to bring the most intractable material into subjection to his purpose. These qualities are most conspicuous in the picture known as the *Burning of the Leonine Quarter* (the so-called *Borgo*) of Rome, or rather, as the artist's patron would have it, the conflagration, extinguished by intercession of the Pope. The spectator forgets the preposterous demand that a miracle should be thus palpably depicted: Raphael relegates the action to the heroic age, fills his picture with figures and groups of surpassing grandeur and animation (such as succeeding generations have striven in vain to imitate) and depicts the confusion, the preparation for rescue and flight with surpassingly graphic effect. The picture was not what he had been commissioned to paint; but in lieu of this we have a creation teaming with imaginative power and masterful execution. In like manner Raphael disposed of the celebrated frescoes in the first Stanza, the *Disputa* and the *School of Athens*. Had he not been required to illustrate a chapter from the history of dogma (the proclamation of the doctrine of transubstantiation) or to present a pictorial extract from the history of ancient philosophy, the task of depicting a procession of historical celebrities known to fame as fathers of the church or mundane philosophers could not be particularly inviting. And further, while Raphael mingled with historical personages figures purely typical, and in the *Disputa* represents the assembled company of believers as beholding a vision, where each individual present is naturally more or less overpowered by emotion — while in the *School of Athens* he especially emphasises the blessedness of knowledge, the good fortune which leads to the higher paths of learning (whether his representation literally coincides with the Diogenes Laertius or Sidonius Apollinaris or not) — he has asserted with brilliant success the Artist's right to supremacy in the realm of creative fancy.

After the foregoing remarks the unprejudiced reader will need a hint only as to the mental attitude he shall assume as a student of Raphael's works. If the mere subject of the picture exclusively occupies his attention, if he must know the name and history of every figure, and feels it incumbent upon him to admire the intellectual grasp of an artist who gathered his materials from the remotest provinces of learning and who abounds in literary allusions, he is no longer in a condition fairly to test the artistic value of Raphael's works. From this point of view he will fail to detect in them any essential difference from the allegorical pictures of the period, nay he may even give precedence to many of these: to the wall paintings in the Capella degli Spagnuoli (S. M. Novella in Florence) for example, which indisputably exhibit greater versatility, a superior daring in the embodiment of the preternatural and

a loftier conception of the didactic capabilities of art. It is still a matter of uncertainty how far the erudition displayed by Raphael was an acquirement of his own or how far he may have relied on the contributions of contemporary scholars, such for example as Castiglione, Bembo, and Ariosto, who would in so far share with him the merit due to fertility of thought. Assuming, however, that Raphael himself supplied the wealth of literary research which the frescoes of the Stanze are said to reveal, he would not as Artist become more intelligible to us. His intellect might thus have been excised, but not his imagination. Raphael's pictures will not only be more thoroughly enjoyed, but his individuality and purpose will be more perfectly apprehended when the effort is made to understand, how the painter by force of his imagination could out of material for thought, dead in itself, create new and living forms; how he imparted to single figures so distinct a psychological impress that the mere bearers of historical names are made to appear as representative human characters; how subtly he balanced action and repose in his groups, not dwelling too long on mere beauty of outline and contour, but intent on giving harmonious expression to a more profound intellectual antithesis. From this point of view, interest in the works of Raphael will be enlightened and enduring. Numerous problems will present themselves to the amateur for solution: what motive Raphael might have had in treating the *Disputa* and the *School of Athens* so differently in respect of colour; how far in the latter picture the architectural character of the background is essential to the collective impression to be conveyed; for what reason the domain of portraiture is here narrowed to the utmost, while there (*Jurisprudence*) it is extended; what were the grounds for the manifold changes in composition which are accurately traced in his numerous sketches, etc.

The condition of the Stanze frescoes is such, alas, as to afford anything but unqualified gratification, just as in the Loggie we regrettfully trace the departed glory of unique examples of decorative art, and with difficulty recognise the summit of Raphael's attainments in the grievously injured *Tapestries*. These latter, it is true, in the detail of their composition may be studied in the cartoons now in the Kensington Museum; but the subordinate decorations, marginal arabesques and the like are still in part preserved in the original tapestries, and are essential to the festive character of ornamentation originally designed for the Sistine Chapel. To the ten tapestries so long known, an eleventh discovered in the dépôt of the Vatican has been added. These tapestries were to have adorned the lower compartment of the chapel walls and to this end they must correspond with the companion pictures: that, while these relate the history of Redemption, they, the former, should pourtray the power and grace of God abiding with the Church.

In apparently irreconcileable contrast to Raphael's works in the

Vatican we have his frescoes in the gay *Villa Farnesina*. On the one hand we are awed by devotional fervour, sublime aspiration, thought earnest and profound; on the other we find Art revelling in the joys of life, each form radiant with an ecstasy of innocent mirth. Nevertheless it will cost no great effort to discern in the Farnesina frescoes the impress of Raphael's genius. He was indebted for his version of the myth of Cupid and Psyche to a work of Apuleius, familiar to readers of the 16th century as it had been to the Romans of old. Probably no author either in ancient or modern times can boast a more captivating illustration than Apuleius, while at the same time none has been more freely handled by his illustrator. In Raphael's hands the myth is moulded anew. Remembering that it was the adornment of a festive chamber he had in hand, Raphael sedulously avoided everything repugnant to the festive mood. Pysche's woes were consigned to the background; the painter is intent upon recording her triumphs only. The confined space afforded by the chamber serves only to stimulate the Artist's mastery of form. Raphael's representation of the myth is condensed: many scenes are but glanced at for a moment, though essentials never escape him; thus the claims of narration and decoration are adjusted without restraint. Harmony alike in idea and form; nobility of proportion never overstepping the bounds of refinement; the power of so losing himself in his subject as to present it devoid of individual caprice: attributes characteristic of Raphael as these are declare themselves in the frescoes of the Farnesina as unmistakably as in the wall paintings of the Vatican. The spectator's own unassisted eye will not fail to see that the pictures on the ceiling of the principal saloon are far inferior in execution to the so-called *Galatea* in the neighbouring apartment. He will find nevertheless that both are such as will reward careful study with the highest gratification — a delight it must be a lasting desire to renew.

The inaccessibility of the upper rooms of the Farnesina, adorned by *Bazzi* of Siena (1477-1549; p. 22), commonly known as *Sodoma*, with his painting of the Nuptials of Alexander with Roxane, cannot be too much regretted. In the embodiment of sensuous grace and beauty, Raphael found in Sodoma a worthy rival.

In the *Sibyls of Raphael* in S. Maria della Pace (1514) we find him competing — if the expression may be allowed — in another field. Here he trenches upon the domain of Michael Angelo; not, however, that he is for a moment betrayed into disingenuousness by contact with a presence so overpowering, or that is he beguiled into assuming a style foreign to his genius. True to himself, he accepts the limits prescribed by his subject, and combines an air of pleasing serenity and infinite grace with the expression of prophetic inspiration.

Around these three Art heroes, Bramante, Raphael, and Michael Angelo, is grouped a brilliant circle of pupils and dependents. The best works of the School of Raphael are undoubtedly those executed

in his lifetime and under his direction. *Giulio Romano* (1493-1546) and *Francesco Penni* (1488-1528) had a considerable share in the painting of the Hall of Constantine; the completion of the Loggia paintings was entrusted to them, *Perino del Vaga* (1499-1547), *Raffaello dal Colle*, and others. For the decorative ornamentation of the Loggie and the Farnesina the master engaged the services of *Giovanni da Udine* (1487-1564). Romano exhibits himself most clearly as a pupil of Raphael in the Villa Madama (Julio, less so in his Madonnas (Pal. Colonna and Borghese).

The crowd of ARCHITECTS, who appeared in Bramante's time, showed greater independence: *Baldassare Peruzzi* (1481-1563; p. 22), who built the Farnesina and Pal. Massimi, *Raphael* himself and *Giulio Romano* (Villa Madama), *Antonio da Sangallo* the younger, with whom originated the Pal. Farnese and a new plan for St. Peter's, and lastly *MICHAEL ANGELO*, whose influence, gradually deposing Bramante, irresistibly impelled the architecture of Rome into new courses. And just as in Plastic art he scornfully rejects the recognised forms and forces upon them a new construction, in like manner as Architect he concerns himself little about the accurate adjustment of subordinate parts, intent rather upon the effect to be produced by the structure as a whole — usually one of ponderous immensity. The colonnades in the *Palazzo Farnese*, the conversion of the Baths of Diocletian into the church of *S. Maria degli Angeli* — a work subsequently spoiled — and the *Porta Pia* are among his chief works. His chief merit consists in his having reverted to the plans of Bramante for the completion of *St. Peter's*, which since 1546 had been under his superintendence. The Cupola at least was carried out according to his designs, but the ground-plan, to the injury of the building, was much altered, and the Latin substituted for the Greek Cross.

As long as the 'divine' Michael Angelo lived, Rome was so dazzled by the splendour of his renown that no one suspected the DECLINE OF ART was at hand. In fact, however, it had already declared itself at the death of Raphael. Rome once more captured and pillaged; orthodoxy reinstated; the church recoiling from the taint of Humanism: these were incisive events in the history of art, which now received a more distinctively ecclesiastical direction. The Foreign occupation of Rome expelled a vast number of her artists and laid a chasm in the traditions of her art. As she once more recovered herself and under the pontificate of *Sixtus V.* (Felice Peretti, 1585-90) was to all appearance again invested with her pristine grandeur, the encouragement of art was revived, but in a spirit which presently pervaded and brought into subjection every phase of art. To *Sixtus V.* the Eternal City, which 'forthwith doubled itself', owes her present aspect. The *Acqua Felice*, the *Spanish Staircase*, the *Via Sistina*, the *Piazza di S. Giovanni in Laterano*, the *Obelisk* in the *Piazza* of St. Peter, the restoration of the *Columns of Trajan* and *Marcus Aurelius* are his work. *Domenico Fontana* of Ticino was foremost in giving effect to

this Pope's projects. The authors of the degenerated Renaissance known as **Baroque** were really *Vignola* (1507-73) and *Fontana*'s nephew *Carlo Maderna* (1556-1639). In the Jesuit church of *Gesù* (1568) the former furnished the type of the style which prevailed during the following century, especially in the numberless Jesuit churches then built. Maderna with *Borromini* and *Carlo Fontana* were the leaders of that band of Artists who conspired to rob architecture of its fitting repose, and by the introduction of figures posed in startling attitudes, aroused or convulsed by agency unseen, of curves instead of straight lines, of pillar piled upon pillar, substituted a turbulent unrest. Not that the style was without striking and artistic effect. An undoubted vigour in the disposition of detail, a feeling for vastness and pomp, together with an internal decoration which spared neither colour nor costly material to secure an effect of dazzling splendour: such are the distinguishing attributes of the Baroque style as in Rome it is to be seen on every hand, not only in an endless succession of churches (*S. Ignazio*, *S. Andrea della Valle*, *S. Carlo alle Quattro Fontane*, etc.), but in numerous palaces, the *Barberini* being a conspicuous example. The reader will, however, scarcely dwell on these works longer than will suffice to give him a clear general impression of their character.

A greater tenacity of life is, however, inherent in the art of PAINTING. An altogether deplorable interval now ensued, during which artistic talent was beguiled by Michael Angelo's overwhelming ascendancy into a slavish imitativeness, content with the least possible effort to crowd into a given space the greatest possible number of unmeaning figures, not devoid, however, of a certain superficial charm sufficient to captivate the eye. After an interval thus occupied and identified with this supremacy of the MANNERIST School (*Arpino*, *Zuccaro*), painting once more, at the close of the 16th century, was galvanised into a new life, destined to be of brief duration—Rome becomes a scene of conflict in which painters and their partisans are the combatants. During the reigns of the popes from Sixtus V. to Clement VIII. the fashionable artists were *Circignani*, surnamed *Pomarancio*, and his pupil *Roncalli*. It was not, however, till the accession of Paul V. (1605-21), a member of the *Borghese* family, that the interest in art became again widely spread. It was about this period that *Rubens* visited Rome, where he profited by a study of the best qualities of every school, without identifying himself with any.

*Carravaggio* (1569-1609) was the chief of the NATURALIST School. He was triumphant in the possession of popular favour. On the other hand it was objected that his drawing was bad, that he failed in the essential of grouping the figures in his larger compositions. Nevertheless the mass is presented with such startling reality, and animated with gesture so impassioned, that every figure fitly asserts itself, while a corresponding force in colour conveys an impression

powerfully suggestive of the turbulent license then prevailing. — The ECLECTICS took an opposite direction. Trained in a regularly-constituted school of art, such as had been established at Bologna, initiated moreover in the art of Correggio and the Venetians, full of reverence for more remote traditions, thoroughly versed in the rules of drawing and composition as well as familiar with the fresco painter's art — thus formidably equipped, *Annibale Carracci*, *Domenichino*, *Guido Reni*, *Guercino* appeared amongst the rival aspirants to fame in Rome. They supplanted the Naturalists, appropriating as much of the latters' method as appeared available, and finally monopolised the favour of the court and aristocracy. Nor was the struggle by any means confined to the palette and the brush. Personalities arose, and amongst themselves the partisans of Carracci were seldom at peace. Their contributions are in part, at any rate, of the highest excellence. *Annibale Carracci's* frescoes in the Palazzo Farnese; *Guido Reni's* Aurora in the Casino Rospigliosi; the frescoes of *Domenichino* in S. Luigi dei Francesi, S. Andrea della Valle, in Grotta Ferrata near Rome are not mere master-pieces of technical skill, but are replete with artistic beauty and vitality.

The Neapolitan sculptor *Lorenzo Bernini* (1598-1680) flourishes up to the close of the 17th century. His works occupy the concluding chapter in the history of Roman Art. It is superfluous to bid the beholder beware of being led captive by art essentially flimsy and meretricious; rather perhaps it is necessary, as a set off against the now prevailing depreciation of Bernini's works, to plead the important historical significance they possess amidst all their too conspicuous defects; to bear in mind that throughout the course of nearly a century they were regarded as the most brilliant production of that period and were very generally imitated.

Since the 17th century, Rome has not given birth to nor nurtured any distinctive art life, though the past has held Artists of all nations spell-bound, compelling the conviction that Rome is still the true High School of Art, whose teaching is indispensable to every true Artist. So late as the close of the 18th and the beginning of the present century, Rome continued to give proofs of the potency of her influence. Without the suggestions which Rome alone could furnish, *David* would never have received that classical impulse which he turned to such admirable account in France. *Asmus Carstens*, the father of the classical style of modern German art, also made his home in Rome. Amid the art-collections of Rome alone could *Thorvaldsen*, the 'Greek of the 19th century', have worthily perfected his talents. In the absence of such inspiration as the spectacle of Rome's master-pieces alone can afford, *Cornelius* and his associates would never have had the courage to attempt the revival of fresco-painting.

Thus it was that Rome reacted on the destinies of modern art,

though without an art life she could call her own. During the last fifty years, however, she has lost much of her importance even in this respect, through the altered tendencies of the artistic schools of France, Belgium, and Germany. Foreign painters and sculptors still visit Rome, but it has entirely ceased to dictate the tone of European art. In place of this, Rome may perhaps become the centre of a new Italian school of art, though the productions of modern Roman artists have hitherto scarcely warranted the supposition. At the beginning of this century building wholly ceased at Rome, and the works of monumental painting, such as *Podesti's* frescoes in the Stanza dell' Incendio, prove that the traditions of the classic period had been utterly forgotten. Since, however, Rome has been the capital of a united Italy, increased activity has been manifested in the field of art, and the clever Roman stonemasons have had abundant opportunity to show their skill in the ornamentation of handsome modern edifices. The resuscitation of a truly elevated style of sculpture is hindered by the tendency to exaggerated realism and the undue value laid upon mere mechanical dexterity, which seem nowhere so much out of place as at Rome. In painting Rome has not yet outstripped the flourishing schools of North Italy.

## FIRST SECTION.

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### S. TUSCANY. UMBRIA. THE MARCHES.

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#### 1. From Leghorn or Pisa to Rome by the Maremma.

207½ M. (from Pisa 207 M.). RAILWAY. Express in 8¼ hrs., fares 42 fr. 95, 29 fr. 50 c. (from Pisa 42 fr. 80, 29 fr. 45 c.); ordinary trains in 10-13½ hrs., fares 36 fr. 75, 25 fr. 40, 17 fr. 85 c. (or 36 fr. 65, 25 fr. 35, 17 fr. 80 c.).

The MAREMMA RAILWAY coincides with the ancient *Via Aurelia*, constructed by *Aemilius Scaurus*, B.C. 109. During the present century the Tuscan government caused a road to be constructed here for the benefit of the coast-district. Although this is one of the less important routes to Rome, the country it traverses is by no means destitute of picturesque scenery, and the traveller who desires to explore it may devote several days to the journey; but, owing to the malaria, this is not practicable between the end of May and the end of October (comp. p. 2), a period which most of the inhabitants spend in the hill-district of Siena. Even in October whole villages are still deserted. The railway is occasionally exposed to inundations which interrupt the traffic. It runs inland as far as Cecina, where it approaches the coast, commanding fine views of the sea with its promontories and islands. — Views always on the right.

STEAMBOAT. Another route from Leghorn to Rome is by sea as far as Civitâ Vecchia, and thence by railway. This route is somewhat more expensive than the railway journey. Embarkation at Leghorn in the inner harbour 1 fr., in the outer harbour 1½ fr. The steamers generally weigh anchor towards evening. Arrival at Civitâ Vecchia, and journey thence to Rome, see pp. 6-8.

*Leghorn* and *Pisa*, see *Baedeker's Northern Italy*. — The lines unite at the first station *Colle Salvetti*, which is 10 M. distant from Leghorn and 9½ M. from Pisa. To the right we see the *Monte Nero*, a celebrated place of pious resort, with an ancient picture of the Virgin brought from the East and especially revered by sailors.

13 M. (from Pisa) *Fauglia*; 18 M. *Orciano*; 24 M. *Acquabuona*, the station for *Rosignano*, situated on a hill to the right; 28 M. *Vada*. All these villages are of recent origin and uninteresting; they testify, however, to the rapid improvement of this once so dreary district during the present century. The train crosses the *Cecina*, the ancient *Caecina*. The family of that name was once settled in this district, as is proved by numerous inscriptions at Volterra.

31½ M. *Cecina* (halt of 5-10 min.; poor café), a modern place, where a branch-line to *Saline* (*Volterra*) diverges (see p. 8).

The line now approaches the coast. The loftily-situated, ancient Etruscan Populonia becomes visible to the right, on a chain of hills projecting into the sea; beyond it the island of Elba (p. 12).

42 M. *Castagneto*; 47 M. *S. Vincenzo*, with a small harbour.

53½ M. *Campiglia*; the small town lies to the left on the height, with a ruined castle and Etruscan tombs of no great interest.

FROM CAMPIGLIA TO PIOMBINO, 7½ M., diligence every evening in about 2 hrs., returning thence at noon.

Piombino (plain inn), a small town with 4000 inhab., lies at the S. end of a wooded promontory, bounded on the land side by a flat district. A weather-beaten tower on the harbour commands a grand "View of the sea and the island of Elba (in front of which rise the cliffs of Cerboli and Palmajola), of S. Giglio and the coast, and Corsica in the distance.

Piombino originally belonged to Pisa, in 1399 became a principality of the Aypiani, in 1603 was acquired by Spain, and then by the family of *Buoncompagni-Ludovisi*, from whom it was wrested by Napoleon in 1805 in favour of his brother-in-law, the Corsican *Felix Bacciochhi*. In 1815 it was restored, and till 1859 remained under the Tuscan supremacy. — Steamboat to Elba daily, returning the following morning (p. 12).

A forenoon suffices for a visit to (6 M.) the ancient **Populonia**, the Etruscan *Pupluna*, at the N. end of the peninsula. The shorter route through the woods requires a guide. The town with its mediæval castle, situated on a lofty and precipitous hill, is conspicuous from all sides. Once a prosperous seaport, it suffered greatly from a siege by Sulla; in the time of Strabo it had fallen to decay, and is now a poor village. In ancient times the iron of Elba was smelted here. The old town-walls may still be distinctly traced, and are particularly well preserved on the side next the sea; they consist of huge blocks, approaching the polygonal style. The views towards the land and the sea are striking and extensive. Several vaults, erroneously said to belong to an amphitheatre, and a reservoir may also be mentioned as reliques of the Roman period. The Etruscan tombs in the vicinity are hardly worthy of a visit.

The district now begins to exhibit the distinguishing characteristics of the Maremma: a world of its own, consisting of forest and swamp, uncultivated, and in summer poisoned by malaria. During the Etruscan period the Maremma were richly cultivated and possessed several considerable towns: *Populonia*, *Vetulonia*, *Rusellae*, *Cosa*. On the decline of agriculture in Italy and the conversion of the farms into pasture-land, the desolation of the coast-district made rapid progress; for in this flat district, where the water easily becomes stagnant, high cultivation is alone capable of keeping the poisonous exhalations in check. Even Pliny describes this district as unhealthy, and in the middle ages its desolation was still more complete. During the present century, under the wise administration of the grand-dukes of Tuscany, much was done to counteract the malaria by the drainage and filling up of swamps and the establishment of new farms; but the evil is still very great. Charcoal-burning and in winter cattle-grazing are the chief resources of the inhabitants, all of whom withdraw to the Tuscan hill-country in May, when the malaria begins. A few only of the more densely peopled localities enjoy a tolerably healthy atmosphere. Those of the natives who are compelled to remain suffer severely from fever, and their gaunt and emaciated countenances afford a sad indication of the curse of the district.

64 M. **Follonica**, near the sea, a small but industrial place which is deserted in summer, possesses considerable smelting-foundries for the iron from Elba. Beautiful view towards the sea; to the right the promontory of Piombino and Elba, to the left the promontory of Castiglione with a lighthouse, and the small, grotesquely shaped island of *Formica*. On a hill to the left is *Massa Marittima*, one of the largest towns of the Maremma, with 13,000 inhabitants. In the vicinity are extensive copper-mines. — The train again quits the coast and skirts the *Promontory of Castiglione*.

73 M. **Potassa**, station for *Gavorrano*, situated higher up, to the right. Farther on, also to the right, on a hill, is *Colonna*; and in the distance, at the mouth of the *Bruna*, the small fortified harbour of *Castiglione della Pescia* is visible. Here, as in the other seaports of the Maremma, wood and charcoal form the chief exports.

82½ M. **Monte Pescali**, junction of a branch-line from Siena (see p. 17), which runs parallel to our line as far as Grosseto.

90½ M. **Grosseto** (\**Aquila*), the capital of the Maremma, a pleasant town with 7400 inhabitants. The cathedral was begun in 1294 and restored in 1855. Branch-line to Asciano (Siena), see p. 16.

About 3½ M. to the N.E. of Grosseto (carriage-road) lie the sulphurous *Bagni di Roselle*, whence the ruins of *Rusellae* are reached in ½ hr. (guide necessary). *Rusellæ*, anciently one of the twelve capitals of the Etruscan confederation, has been deserted since the middle of the 12th cent. and is thickly overgrown with underwood. The walls, which are nearly 2 M. in circumference, and in most places accessible, consist partly of horizontal courses, partly of polygonal blocks (6-8 ft. high, 7-12 ft. long).

Around Grosseto, and to the W., in the direction of Castiglione, extends a considerable plain, in ancient times a lake (the *Lacus Praetus* of Cicero), which gradually became shallower and productive of malaria (*Palude di Castiglione* and *di Grosseto*). By skilful drainage, and by conducting hither the deposits of the neighbouring rivers, the government has almost entirely filled up the morass and converted it into a valuable pasture, 12-15 M. long.

Beyond Grosseto the *Ombrone* is crossed. 99 M. **Albarese**. The line skirts the wooded *Promontory of Talamone*; towards the S. the imposing *Monte Argentario* (see below) is visible.

At (105 M.) *Talamone* a beautiful view of the sea is disclosed. The village lies at the end of the promontory and possesses an anchorage sheltered by the island of *Giglio* and the Mte. *Argentario* (steamer to Elba, see p. 12). The creek has been much diminished by alluvial deposits. Here, in B.C. 225, the Roman legions landed and signally defeated the Gauls who were marching against Rome.

The train crosses the small river *Osa*, then the more important *Albegna* (ancient *Albinia*), at the mouth of which are salt-works. 109 M. **Albegna**.

113½ M. **Orbetello** (halt of 11-15 min.; *Rail. Restaurant*). On the arrival of the train an omnibus (1 fr.) starts for (1½ M.) *Orbetello* (poor inns; the best is the *Trattoria del Buon Gusto*, or *Saccoccione*), with 6000 inhab., situated at the extremity of a promontory, near the foot of *Monte Argentario*, which rises immediately from the sea, and is connected with the mainland by two narrow

tongues of land, whereby a large salt-water lagoon is formed. The place contains nothing of interest except the polygonal walls on the side next the sea, which testify to the great antiquity of the town, although its ancient name is unknown.

From Orbetello an embankment has been constructed across the shallow lake, which abounds in fish, to M. Argentario. A carriage-road leads to the N. harbour *Porto S. Stefano* (steamboat to Elba, every Friday at 5 a.m., see p. 12), and to *Port' Ercole* on the S. side. The **Monte Argentario** (2087 ft.) culminates in two peaks, on one of which is situated a monastery of the Passionists. The ascent is very interesting (from Orbetello, 2-3 hrs.; guide). The View embraces the coast of Tuscany and the surrounding district as far as Mte. Amiata, and the sea with its numerous rocky islands as far as Sardinia. If time is limited, the first and lower eminence,  $\frac{3}{4}$  hr. from Orbetello, with a picturesque view of the coast, should be visited.

Orbetello is the most convenient starting-point for an excursion to the ( $1\frac{1}{2}$  M.) interesting ruins of the ancient *Cosa*, the present *Ansedonia*; and also for a visit to the ancient towns of *Saturnia* and *Sovana*, 30-35 M. inland. *Cosa* is an old Etruscan town, deserted in the 5th century. The polygonal walls (1600 yds. in circumference) with their towers are admirably preserved. A beautiful prospect of the sea and coast is enjoyed hence.

The train soon enters the former Papal territory, and traverses the Roman Maremma; scenery unattractive.  $125\frac{1}{2}$  M. *Chiarone*. It then crosses the *Fiora* and reaches (135 M.) *Montalto*, a poor village.

From Montalto the traveller may ascend by the *Fiora* to the ancient *Ponte della Badia* and the site of *Vulci*, where thousands of Etruscan vases and other antiquities have been discovered since 1828. The ancient Etruscan city itself, the circumference of which is ascertained to have been 5 M., has disappeared with the exception of its tombs.

Beyond Montalto the country is undulating. We cross the small rivers *Arrone* and *Marta*, the outlet of the Lake of Bolsena.

$144\frac{1}{2}$  M. **Corneto**, situated on a hill (348 ft.)  $1\frac{1}{2}$  M. to the left of the station (seat in a carriage 1 fr.), is an antiquated town with numerous towers (*Albergo Grassi* and *Alb. Benedetti*, indifferent, both in the *Palazzaccio*, see below; opposite, *Trattoria Grassi*, tolerable). The town sprang up at the beginning of the middle ages after the decline of Tarquinii. A genealogical tree 'al fresco' in the *Palazzo Comunale*, professing to trace the origin of the place to a remote mythical era, shows an amusing disregard for history. The Romanesque churches have nearly all been modernised by subsequent restorations. *S. Maria in Castello* alone, on the N. buttress of the plateau on which the town stands, has been left unaltered; it was begun in 1121 and consecrated in 1208. Some frescoes of the school of Perugino have recently been discovered in the choir of the cathedral. The handsome Gothic \*Palace of the Vitelleschi, called *Il Palazzaccio*, dates from 1437. The lower story of the *Museo Municipale*, opened in 1878, contains a number of sarcophagi, the most interesting of which is the so-called 'Sarcofago del Magnate', embellished with reliefs (battles of Amazons) and with handsome polychrome figures on the lid. In the upper floor are smaller antiquities, vases, gold ornaments, weapons, etc. Among these are an antique set of false teeth (3rd room), and a fine painted bowl, which bears the names of Oltos and Euxitheos as the artists

and represents the Arrival of Bacchus in Olympus, the types of the deities recalling the character of pre-Phidian art. The keys of S. Maria in Castello and of the Museum are kept by *Frangioni*, the custodian of the Necropolis of Tarquinii (fee 1 fr.). The town commands a fine view of the sea with Monte Argentario and the neighbouring islands, and also an interesting survey of the bleak environs.

On the *Turchina*, a stony hill opposite, separated from *Montarozzi*, the hill of the tombs, by a ravine, lay *Tarquinii*, a town with walls about 5 M. in circumference, anciently one of the twelve Etruscan capitals, and remarkable for the influence which it exercised on the development of the national religion of Etruria. It participated in the war of the Etruscan confederation against Rome, but was compelled to surrender after the Samnite war and to receive a Roman colony. The town continued to flourish during the empire, but subsequently declined and was devastated by the Saracens; it was, however, inhabited down to 1307, when its last remains were totally destroyed by the inhabitants of Corneto. No ruins are now visible save the scanty vestiges of walls and foundations. Of its seaport *Graviscae* a few relics on the right bank of the *Marta*, 1½ M. from its mouth, still remain. The palazzo of the *Countess Bruschi-Falgari* contains a small collection of antiquities of Corneto, including beautiful Etruscan gold ornaments; but admission is only granted to persons specially introduced. The *Giardino Bruschi*, outside the town, also contains a few Etruscan and Roman antiquities. There are also several private collections of vases, etc., for sale. The Sindaco, *Cavaliere Luigi Dasti*, is very obliging in giving information to visitors.

**TOMBS.** The principal interest attaching to Corneto is derived from its tombs, the \*NECROPOLIS OF THE ANCIENT TARQUINII, which spreads over a great part of the hill upon which the town itself stands. *Frangioni*, the custodian of the tombs, should be asked for at the inn; fee for one pers. 1½ fr., for two pers. 2 fr., for a party more in proportion. The Necropolis was accidentally discovered in 1823 by Carlo Avvolta, a native of Corneto, who while digging penetrated into a tomb, and through the aperture beheld a warrior extended, accoutred in full armour. The influence of the air caused the body to collapse after a few minutes' exposure. Even in ancient times the tombs were frequently plundered for the sake of the precious trinkets they contained, and modern excavations have despoiled them of every movable object which remained. A visit to them is nevertheless extremely interesting to those who desire to form an idea of the civilisation, art, and religion of the Etruscans; and for this purpose the tombs of Corneto are well adapted owing to the good preservation of their paintings. The decoration of the chambers is in a style that was chiefly prevalent in the towns of southern Etruria, and indicates a close relationship to Hellenic art. The *Tumuli* which externally distinguished the tombs have in the lapse of ages been entirely destroyed; the subterranean chambers now alone remain, of which the following are the most interesting: —

\**Grotta della Caccia del Cignale* (boar-hunt), or *Grotta Querciola*. The faded paintings, copied in the Museo Gregoriano (p. 320), represent a banquet with music and dancing, and a boar-hunt. — Opposite to this tomb —

\**Grotta del Convito Funebre*, or *del Triclinio*, also with the representation of a banquet. The admirable drawing bears witness to the influence of the best period of archaic Greek art. The men here, as in all the others, are sketched in outline on the walls in dark red, the women in whitish colours.

*Grotta del Morto*, small; mourning for the deceased, and dancers.

\**Grotta del Tifone*, more extensive, supported in the centre by a pillar, on which are Typhons, or winged genii of death terminating in serpents. The sarcophagi bear Latin as well as Etruscan inscriptions, a proof that they belong to a comparatively recent epoch. To the right on the wall are souls escorted by genii; under them is Charon with the hammer.

*Grotta del Cardinale*, the most spacious tomb of Tarquinii, supported by four pillars, opened last century; colours almost entirely faded.

About  $1\frac{1}{2}$  M. from Corneto is the *Grotta delle Bighe*, discovered in 1827 by Baron Stackenberg. A copy of the paintings (funereal games and dances) is preserved in the Vatican. — In the vicinity: *Grotta del Mare*, small, with sea-horses. — *Grotta del Barone*, so called from the Hanoverian ambassador by whom it was opened, contains warlike games, riders, etc., partly in the archaic style; colours well preserved. — *Grotta Francesca*, or *Giustiniani*, with dancers and races, much faded; copies in the Museo Gregoriano. — *Grotta delle Iscrizioni*, so called from the numerous Etruscan inscriptions, with warlike trials of skill. — Several other tombs have been recently discovered. The *Grotta dei Vasi Dipinti* and the *Grotta del Vecchio* (with banquets and dances), and also the *Grotta degli Auguri* (with funereal games; a criminal with veiled head fighting with a large mastiff, bounded on by a figure in a mask) date at latest from the 5th cent. before our era. To a more recent period belongs the *Grotta dell' Orco*: in the anterior chamber, a banquet; in the one beyond it a scene from the infernal regions, with Pluto, Proserpine, Geryon, Tiresias, Agamemnon, Memnon, and Theseus; in a niche in this chamber is Ulysses blinding Polyphemus. — In the *Grotta degli Scudi*, banquet scenes. — In the *Grotta del Cittaredo*, men and women dancing (covered up again).

*Toscanella* is now best visited from Corneto, from which it is 16 M. distant, by the Viterbo diligence, which runs three times weekly.

*Toscanella* (625 ft.; *Mancinelli*), the ancient *Tuscania*, a small and mediæval-looking town of 4000 inhab., with walls and towers, contains two fine old Romanesque structures: \**S. Pietro*, on the height, with crypt and antique columns, and \**S. Maria*, smaller but even more interesting, with good sculptures on the exterior. Both churches are now disused. On the hill of S. Pietro stood the ancient citadel. Etruscan tombs in the vicinity.

The *Garden of Countess Campanari*, in the lower part of the town, embellished with sarcophagi and other relics, and containing an imitation of an Etruscan tomb, is interesting. The sarcophagi, with the life-size portraits of the deceased, framed in living green, are very impressive, and the traveller will nowhere acquire a more accurate idea of the contents of an Etruscan tomb. *Signor Carlo Campanari*, late husband of the proprietress, and his father conducted many of those extensive excavations which have filled the museums of Europe with Etruscan vases, goblets, mirrors, etc.

From Toscanella to ( $12\frac{1}{2}$  M.) Viterbo post-conveyance daily and diligence thrice weekly.

The train skirts the foot of the hill of Corneto, which remains visible for a long time. To the right, farther on, is the insignificant *Porto Clementino*, which is entirely abandoned in summer on account of the malaria. The horizon is bounded inland by the mountains of *Tolfa* (see below), which yield an abundance of alum and sulphur. The line crosses the small river *Mignone*, at the mouth of which stands the *Torre Bertaldo*, where, according to a legend, an angel dispelled St. Augustine's doubts respecting the Trinity.

157 M. **Civitâ Vecchia.** — Halt of 14 min.; \**Railway Restaurant*.

*Omnibus* to the town (within a few minutes' walk) 25 c.; one-horse carriage  $\frac{1}{2}$  fr., two-horse 1 fr.; porter for a box 40 c.

*Arrival by Sea.* Disembarkation  $\frac{1}{2}$  fr. for each person; for a trunk from the steamboat to the station 1 fr., small article  $\frac{1}{2}$  fr. Custom-house examination at the railway-station, outside the town. All these charges are the same for embarkation. Carriages to the station, see above.

*Hotels:* \**ORLANDI*, to the right at the entrance of the town, a large hotel, expensive; *EUROPA*, moderate.

*Civitâ Vecchia*, the seaport of Rome, with 12,000 inhab., the ancient *Centum Cellae* founded by Trajan, and sometimes called

*Portus Trajani*, was destroyed by the Saracens in 828, but in 854 the inhabitants returned into the 'ancient city'. The fortifications, built in the 16th and 17th cent., were recently restored by the French. The entrance to the harbour, in front of which lies a small fortified island with a lighthouse, is defended by two strong towers. Visitors are permitted to inspect the Bagno, where the galley-convicts are at work. The town is uninteresting. The traveller may best spend a leisure hour in walking on the quay.

A good road leads from Civita Vecchia to the volcanic mountains of *La Tolfa* (2041 ft.) and the loftily-situated village of that name, in the vicinity of which are extensive mines of alum. The scenery is picturesque, and the locality interesting to geologists. Some mineral springs, with the ruins of ancient baths (*Aquae Tauri*), lie about 3 M. from Civita Vecchia.

FROM CIVITA VECCHIA TO ROME (50 $\frac{1}{2}$  M.; express in 2, ordinary trains in 3 $\frac{1}{4}$  hrs.; fares 12 fr. 30, 8 fr. 25 c. or 9 fr. 20, 6 fr. 45, 4 fr. 60 c.). The best views are on the right till Rome is approached, and then on the left. The line traverses a dreary tract, running parallel with the ancient *Via Aurelia* near the sea-coast as far as Palo. On clear days the Alban and Volscian Mts. are visible in the distance, and still farther off the promontory of Circeii.

163 M. *Santa Marinella* possesses a mediæval castle rising above a small bay, in the garden of which a date-palm flourishes.

166 M. *Santa Severa*, a picturesque baronial castle, formerly the property of the Galera, afterwards that of the Orsini family, and now of the Santo Spirito Hospital at Rome. Here in ancient times lay *Pyrgos* or *Pyrgi*, the harbour of the once powerful Etruscan city *Caere*, now *Cervetri* (p. 387), situated on a height, 6 M. to the left.

171 M. *Furbara*. The solitary towers on the shore were erected in the middle ages for protection against the dreaded Turkish corsairs.

177 M. **Palo**, with a château and villa of the Odescalchi, occupies the site of the ancient *Algium*, where Pompey and Antoninus Pius possessed country-residences. Relics of antiquity now scarce.

181 M. *Palidōro* lies on the river of that name, which has its source on the heights near the Lago di Bracciano. The line now approaches the plantations of (186 M.) *Maccarese* to the right, supposed to be the ancient *Fregenae*, which lay near the mouth of the *Arrone*, a river descending from the Lago di Bracciano. The Lago di Ponente or *Stagno di Maccarese* is now skirted.

193 M. *Ponte Galéra*, whence a branch-line diverges to *Porto* and *Fiumicino* (p. 389). Near (201 M.) *Magliana* the Tiber becomes visible, and the line follows its course (comp. Map, p. 344). A freer view is now obtained of the extensive *Campagna di Roma*; to the right, in the background, the Alban Mts. (at the base of which gleam the white houses of Frascati, p. 360; comp. panorama p. 330) and to the left the Sabine Mts.; in the foreground is the grand basilica of *S. Paolo fuori le Mura* (p. 256). To the left is disclosed a view of Rome, the *Aventine* (p. 252), the *Capitol* (p. 209), and *Trastevere* (p. 329). The train crosses the Tiber by a new iron bridge

and slowly approaches the walls of Rome, of which the S.E. side is skirted. Above the wall rises *Monte Testaccio* (p. 253); adjacent is the *Pyramid of Cestius* (p. 253) with the cypresses of the Protestant cemetery; in the vicinity, the *Porta S. Paolo*; farther distant, the *Aventine* with *S. Sabina* (p. 254). The line then traverses gardens and unites with the railway from Naples. The *Porta S. Sebastiano*, approached by the *Via Appia* (p. 348), is visible. After crossing the latter, we observe the basilica of *S. Giovanni in Laterano* (p. 269) with the numerous statues of its façade; then the church of *S. Croce in Gerusalemme* (p. 182), with its lofty Romanesque tower. The train now passes beneath the aqueduct of the *Acqua Felice* and through the *Porta Maggiore* (p. 182), which is crossed by two ancient water-conduits. The line then intersects the city-wall. To the left lies a decagonal ruin, generally called a *Temple of Minerva Medica* (p. 181), two stories in height. A view is next obtained of *S. Maria Maggiore* (p. 176), a handsome edifice with two domes and a Romanesque tower. The train enters the station at the N.W. extremity of the town, opposite the *Thermae of Diocletian*, and we are now in —

207 $\frac{1}{2}$  M. **Rome.** — Arrival, see p. 104.

## 2. From Leghorn to Volterra and Siena.

**FROM LEGHORN TO VOLTERRA.** A visit to Volterra, the antiquities of which are interesting, is best accomplished from Leghorn. RAILWAY via Cecina to Saline, 51 M., in 3½ hrs.; express to Cecina (no through-connection) 5 fr. 90, 4 fr. 15 c.; ordinary trains 5 fr. 60, 3 fr. 85, 2 fr. 65 c.; from Cecina to Le Saline 3 fr. 25, 2 fr. 25, 1 fr. 55 c. — DILIGENCE from Saline to Volterra in 2 hrs. (fare 1½ fr.). Those who intend to continue their journey southwards by the Maremma line should leave their luggage at Cecina.

**FROM VOLTERRA TO SIENA** (about 31 M. to the E.) there is no direct conveyance. A diligence runs twice a week only to *Colle* (generally on Mon. and Thurs. at 1 p.m.), where it corresponds with another running thence to the rail. stat. *Poggibonsi*, in time for the afternoon train to Siena and Orvieto (comp. p. 14). One-horse carr. to Poggibonsi 14-15 fr., with digression to S. Gimignano (p. 14) 16 fr., fee 1 fr.; bargaining advisable.

Volterra may also be reached from *Pontedera*, a station on the Florence and Pisa line, by driving up the valley of the *Era* (5-6 hrs.).

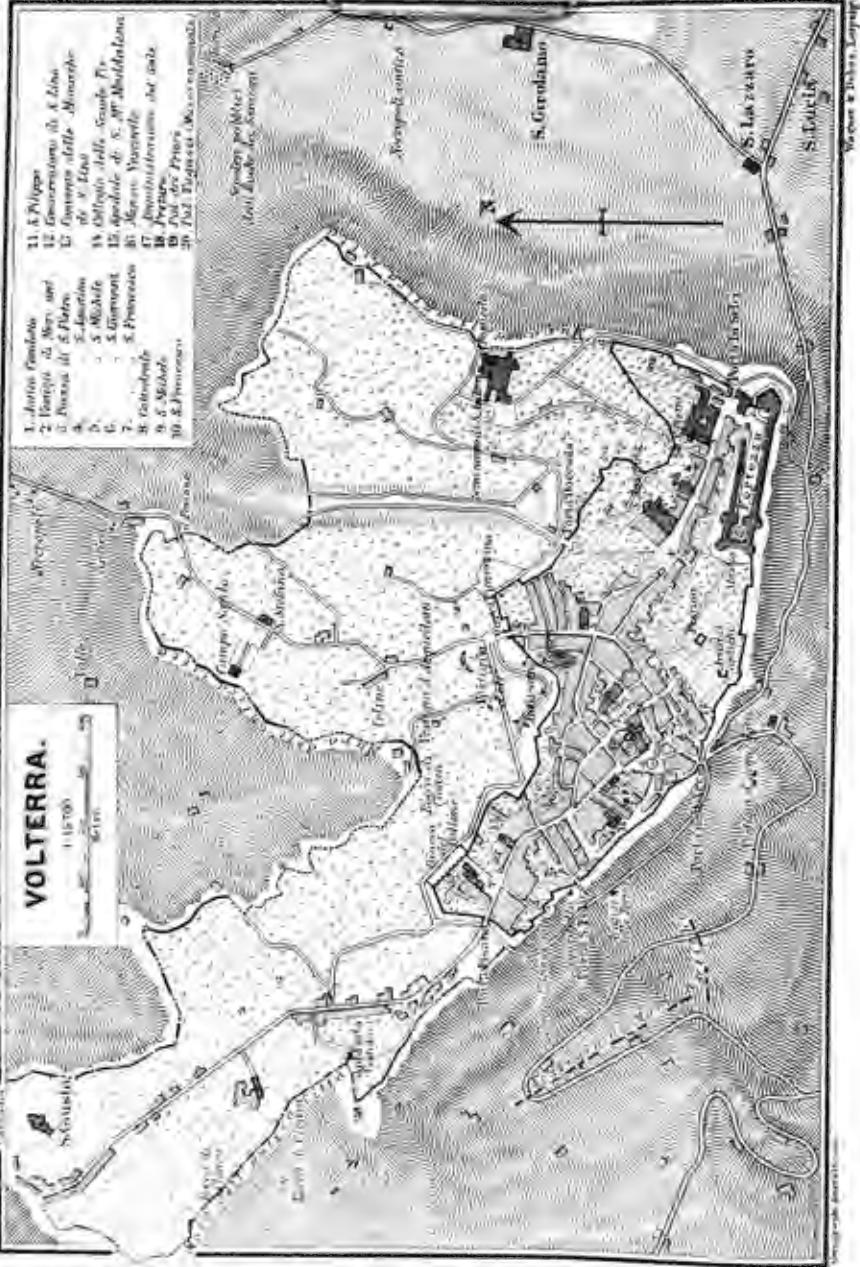
From Leghorn to (32 M.) *Cecina* (*Maremma Railway*), see pp. 1, 2. The branch-line to Saline ascends hence on the right bank of the *Cecina*, traversing a district of great mineral wealth. — 5½ M. *San Martino*; 10½ M. *Casino di Terra*; 15 M. *Ponte Ginori*. 19 M. *Saline*, the terminus, in a bleak situation, where malaria prevails in summer. The extensive salt-works in the vicinity supply the whole of Tuscany with salt and yield a considerable revenue.

The following excursion, for which a carriage may be hired at Saline, is interesting to geologists. We first drive to *Pomarance*, a pleasant town, famed in the Renaissance period for its earthenware, with a large château of Count Larderello, and in about 3 hrs. reach *Larderello* on the *Monte Cerboli*, the central point of the boracic acid works belonging to the Larderello family, which are politely shown to visitors. The excursion may be extended towards the S., by *Bagno a Morbo*, *Castelnuovo*,



# VOLTERRA.

1:15'000  
1 cm = 150 m



*Sasso*, and *Monterotondo*, to *Massa Marittima* (p. 3), a drive of 3 hrs. more. Near *Sasso* and *Monterotondo* in particular the country is covered with clouds of smoke, and the hot surface of the earth with incrustations of sulphur, sulphate of iron, etc. Near *Monterotondo* is the hot *Lago Zolforeo*, a small lake strongly impregnated with boracic acid, which is obtained from it by evaporation by M. Duval, a Frenchman. Count Larderello's works yield about 850 tons, and M. Duval's 250 tons annually, and the whole quantity is sent by contract to England, where it is chiefly used in the manufacture of glass and pottery. The *lagoni*, or pools through which the *soffioni* or jets of boracic acid in the form of steam bubble up, are all, with the exception of those of *Travale*, in the region of the *Cecina* and *Cornia*, and most probably have a common volcanic origin.

The road from Saline to (5 M.) Volterra ascends. The country presents a peculiarly bleak appearance.

**Volterra.** — \*ALBERGO NAZIONALE, R. 1 $\frac{1}{2}$ -2 fr., D. according to bargain; UNIONE. — *Café Etrusco*, opposite the Nazionale.

The celebrated *Alabaster Works* of Volterra afford occupation to nearly two-thirds of the population, but most of the patterns are unfortunately in very bad taste. The ordinary kinds of alabaster are found in the vicinity, the more valuable in the mines of *La Castellina*, to the S. of Leghorn. The traveller should visit the interesting work-shops, where souvenirs may be purchased far more cheaply than at Florence or Leghorn.

*Volterra*, the ancient *Volaterrae*, Etruscan *Velathri*, one of the most ancient Etruscan cities, is now an episcopal residence with 14,000 inhab., loftily situated (1602 ft.), and commanding in clear weather charming prospects as far as the heights of Pisa, the Apennines, and the sea with the islands of *Gorgona*, *Elba*, *Capraja*, and *Corsica*. The environs are dreary and desolate; the effect of the rain on the soft and spongy soil is most prejudicial to agriculture.

*Volterra* was one of the twelve ancient confederate cities of Etruria, and was so strongly fortified that during the civil wars it withstood a siege by Sulla's troops for two years. It afterwards became a Roman municipium, but gradually fell to decay and was totally destroyed in the 10th century. It was re-erected under the Othos, but does not now cover one-third of its ancient area. In the middle ages it was a free town, until it became subject to Florence in 1361. The last revolt of the inhabitants against the Florentines terminated on 17th June, 1472, when the town was captured and ruthlessly pillaged.

Among the ANTIQUITIES the ancient \*Town Walls, once upwards of 4 $\frac{1}{2}$  M. in circumference, and nearly three times as extensive as those of Fiesole and Cortona, are especially worthy of notice. Their dimensions (40 ft. in height, 13 ft. in thickness) and construction of horizontal courses of sandstone blocks (*panchina*) are best inspected outside the *Porta Fiorentina* and in the garden of the monastery of *Santa Chiara*. One of the ancient gateways, the \**Porta dell' Arco*, 20 ft. in height, is also still in existence. The corbels are adorned with almost obliterated heads of lions, or guardian deities of the city. The *Porta di Diana* ('il Portone'), another gateway, outside the *Porta Fiorentina*, has been much altered. Outside the same gate, below the burying-ground, is situated the ancient *Necropolis*, about halfway up the hill, at the place now called *S. Marmi*. A number of the curiosities in the museum were found here, but the tombs have all been reclosed.

The *Piscina*, outside the castle, a reservoir resting on six columns, is only shown by permission of the bishop, and is reached by means of a long ladder.

The *Thermae*, near the fountain of S. Felice, are of Roman origin. Traces of an *Amphitheatre* near the Porta Fiorentina.

The **Palazzo dei Priori** or **Palazzo Pubblico** (Pl. 19) in the *Piazza*, a handsome edifice, begun in 1208 and completed in 1257, is unfortunately somewhat modernised; the exterior is adorned with mediaeval coats of arms. It contains a collection of pictures, of which the following are the most important: \**Luca Signorelli*, Madonna and saints, 1491; *Dom. Ghirlandajo*, Christ in glory (ruined by restoration in 1874), and a Madonna, by the same.

The **\*Cathedral** (Pl. 8) was consecrated in 1120 by Pope Calixtus II., enlarged in 1254 by *Niccolò Pisano*, and restored in the 16th century. The façade dates from the 13th century.

The INTERIOR is remarkable for its rich marble decorations and sculptures. The old *Pulpit* is adorned with sculptures of the 13th cent., and those on the high-altar are by *Mino da Fiesole*. The **\*ORATORIO DI S. CARLO** in the right transept contains several unimportant pictures and an admirable **\*Annunciation** by *Luca Signorelli*, 1491.

Opposite to the cathedral rises the baptistery of **S. Giovanni** (Pl. 6), an octagonal church, supposed to date from the 7th cent., and occupying the site of an ancient temple of the sun. To the left of the entrance, is an ancient fluted sarcophagus, with a relief of Narcissus. The entrance-archway and the capitals of the columns, decorated with animals and birds, are works of the 13th cent.; the fine arch of the high-altar is by *Balsimelli da Settignano* (16th cent.), the octagonal font by *Andrea di Sansovino* (1502), and the ciborium by *Mino da Fiesole* (1471).

**S. Lino** (Pl. 13), a church and monastery, founded in 1480 by *Raffaele Maffei*, contains the tomb of that scholar with a recumbent statue by *Silvio da Fiesole*.

**S. Francesco** (Pl. 10), with the Gothic chapel of the *Confraternità della Croce di Giorno* of 1315, contains frescoes from the life of the Saviour and the legend of the Cross by *Cienni di Francesco di Ser Cienni* of Florence, 1410.

The most interesting object in Volterra is the **\*Museo Nazionale**, formerly called the *Museo Civico*, a valuable collection of inscriptions, coins, bronzes, statues, and vases, now contained in the *Palazzo Tagassi* (Pl. 20), Via Vittorio Emanuele. Tickets (1 fr.) are obtained in the *Cartoleria Maris*, Via Guidi (Sun. free).

The museum, established in 1731, and greatly enriched by the collections of the erudite *Mario Guaracini* in 1761, has lately been admirably arranged by *Cavaliere N. Maffei*. Seven rooms on the lower floor and as many on the upper are occupied by the collection of *Cinerary Urns* (upwards of 400). These are generally about 3 ft. in length, and date from the latest period of Etruscan art, i.e. the 3rd or 2nd cent. B.C. The subjects are more interesting than the execution, which is for the most part very mediocre. A few of them are composed of terracotta and sandstone, but most of them are of the alabaster of the environs. On the lid is the greatly reduced recumbent effigy of the deceased; the sides are adorned with

reliefs, and some of them bear traces of painting and gilding. The representations on the urns are partly derived from the peculiar sphere of Etruscan life, partly from Greek mythology. From the former, parting scenes are the most frequent; the deceased, equipped as a rider, is escorted by a messenger who bears a long sack containing provisions for the journey or is accompanied by Charon with the hammer. Sacrifices and funeral-processions occur frequently, as well as banquets, races, contests of skill, etc. Greek mythology has supplied an abundant selection of subjects, e.g. Ulysses with the Sirens and with Circe, the abduction of Helen, death of Clytemnestra, Orestes and the Furies, the Seven before Thebes (the gate a copy of the above-mentioned Porta dell' Arco), Polynices and Eteocles, Oedipus with the Sphinx, Oedipus slaying his father. There is a singular blending of luxuriance and melancholy in the subjects as well as in the treatment of these works, and the same peculiarity is often observed in the subsequent development of Etruscan art. — Five other rooms contain marble sculptures, vases (mostly of a later style), coins, bronzes, utensils, gold ornaments, and fine glass vessels.

In the third story of the building are the *Archives* and the *Library*, containing 13,000 vols., ivory carvings, diptychs, etc.

The **Citadel** consists of two parts, the *Cassero* or *Rocca Vecchia*, erected on the ancient town-walls in 1343 by Walter de Brienne, Duke of Athens, and the *Rocca Nuova*, built by the Florentines after the capture of the town. At the same time they constructed the prison *Il Mastio* for the incarceration of political offenders, where the mathematician *Lorenzo Lorenzini* was confined as a suspected person by the Grand-Duke Cosimo III. for 11 years (1682-93). The citadel, now a house of correction, may be visited with permission of the Sotto Prefetto.

The *Palazzo Maffei-Guarnacci*, opposite the church of S. Michele, with its three towers, the oldest dating from the 13th cent., contains pictures and a valuable collection of letters of *Salv. Rosa*.

The Gothic *Palazzo Inghirami* contains a small collection of pictures, comprising a \*Portrait of the learned Fedra Inghirami, pronounced by Mündler to be an original work by *Raphael* (a replica in the Pitti Gallery at Florence).

The *Casa Ducci* bears the Roman epitaph of a boy, five years of age, probably a member of the family of the poet *Persius*, who was born at Volaterræ in A.D. 34.

In the *Casa Ricciarelli*, *Daniele da Volterra*, the celebrated pupil of Michael Angelo, was born in 1509 (he died at Paris in 1567). The house still belongs to the family of Ricciarelli, who possess the artist's \*Elias.

In the neighbourhood of Volterra, in the valley towards the E., is situated the *Villa Inghirami*, whence the rocky labyrinth named *Le Buche de' Saracini* may be visited. — About  $\frac{3}{4}$  M. to the N.W. of the town, between the churches of S. Giusta and La Badia, lies a deep ravine called *Le Balze*, which was comparatively recently formed by the action of water and continues to increase. Several buildings have already been undermined and destroyed, and the celebrated Camaldulensian abbey of *San Salvatore*, founded in the 11th cent., is threatened with the same fate.

A pleasant EXCURSION may be made to the copper-mines of *La Cava di Caporciano*, near *Monte Catini*, 10 M. from Volterra. The road leads across the hill of *La Bachetona* to *Monte Catini* on the summit of the *Selagite*, a mountain of volcanic origin. The square tower of the old castle commands an extensive prospect. The mines have been worked since the

15th cent., and the operations were very successful till within the last few years, but since 1870 the yield has fallen off. The present possessor is Count Butturlin. The mineral was found in pockets or clusters, between serpentine, known here as *gabbro verde*, and a peculiar species of red rock, *gabbro rosso*. The whole vicinity is extremely interesting for geologists. A number of peaks, such as *Monte dell' Abete*, *Poggio alla Croce*, and *Monte Massi*, consist of gabbro rosso, which has been upheaved at a comparatively recent period through the surrounding sand and limestone. The view from *Monte Massi* (1910 ft.) or from *Poggio alla Croce* ( $\frac{1}{2}$  hr. from Monte Catinì) extends from the heights near Massa and Carrara towards the N. to Monte Amiata on the S., and embraces the sea with the islands of Elba, Capraja, and Corsica.

**FROM VOLTERRA TO SIENA.** The high-road leads towards the E. through an undulating and attractive district. To the left is seen *S. Gimignano* (p. 14), to which a road diverges to the left after  $7\frac{1}{2}$  M. (reaching it after 11 M. more; pedestrians may take a short cut, diverging 1 M. farther on, via *Ranza* and *S. Donato*). To the right of the high-road we observe Pomerance (p. 8).

$15\frac{1}{2}$  M. from Volterra lies **Colle**, where the roads to Siena and Poggibonsi diverge. This town, which is frequently mentioned in the history of the Renaissance, now consists of two parts, *Colle Alto* and *Colle Basso*. The first of these contains the palaces of the old, but now greatly impoverished aristocracy; the Cathedral, dating from the 13th cent., with a façade modernised in bad taste, a marble pulpit, of which the lower part belongs to the 13th cent., and the upper part, with reliefs of saints, to the 16th, and handsome carved choir-stalls and episcopal throne of the 17th cent.; and the house of the celebrated architect Arnolfo di Cambio. — At *Colle Basso* there are now important iron and glass works.

From Colle to *Poggibonsi* 5 M., see p. 14. To *Siena* about 15 M., a drive of 2 hours.

*Siena*, see p. 20.

### 3. Elba and the Tuscan Islands.

A visit to Elba, which is strongly recommended to the scientific traveller and the lover of nature, is accomplished either from Leghorn or from Piombino (p. 2). Between both these points and *Porto Ferrajo*, the capital of the island, communication is kept up by the *Società Riunite Florio-Rubattino*. From LEGHORN to Porto Ferrajo every Sun. forenoon in  $4\frac{1}{2}$  hrs., returning on Mon. forenoon. — From PIOMBINO to Porto Ferrajo every afternoon in 2 hrs., returning every forenoon. — A steamboat of the same company also makes a trip once weekly to the small neighbouring islands (*Linea dell' Arcipelago Toscano*). Departure from Leghorn every Wednesday at 8 a.m., reaching Gorgona at 10.15 a.m., Capraja 11.45 a.m., Marciana 3 p.m., Porto Ferrajo 4 p.m.; thence on Thursday at 4 a.m., Riomarina 5.45 a.m., Porto Longone 6.30 a.m., Pianosa at 8.30 a.m., Giglio at 12.30 p.m., Talamone 1.45 p.m., Porto S. Stefano (harbour of M. Argentario) 2.30 p.m.; returning on Friday at 5 a.m., reaching Porto Ferrajo at 3.45 p.m., leaving it early on Sat. morning, and reaching Leghorn at 4 p.m.

Half-an-hour after the harbour of Leghorn has been quitted, the cliff *Meloria* comes in sight, where on 6th August, 1283, the Pisans were so signally defeated by the Genoese, that they never regained their former supremacy. Farther W. is *Gorgona*, inhabited

by fishermen, a sterile island, affording pasture to wild goats only. Between the latter and Elba lies *Capraja* ('island of goats', so called by the ancients also), with 2000 inhab., where wine is produced.

**Elba**, Lat. *Ivia*, Greek *Aethalia*, consisting of an imposing mountain-group, is reached from Piombino in  $1\frac{1}{2}$  hr. The *Torre di Giove*, situated on the highest point, serves as a landmark to sailors. The vessel rounds the *Capo della Vita* and enters the beautiful bay of *Porto Ferrajo*, enclosed amphitheatrically by mountains. The island was celebrated in ancient times for its iron ore; in the middle ages it was subject to the Pisans, then to Genoa, to Lucca, and to the Appiani of Piombino, and was finally presented by the Emp. Charles V. to the Grand-Duke Cosimo I. of Florence, who fortified the harbour of Porto Ferrajo in 1548. As the name of the town indicates, the export and manufacture of iron form the principal occupation of the inhabitants (22,000), others of whom are supported by the tunny and sardine fisheries. Elba has acquired a modern celebrity as the retreat of the dethroned Napoleon, from 5th May, 1814, to 26th Feb., 1815. The small palace occupied by the emperor is still shown at Porto Ferrajo, on the height above the harbour, between the forts *Stella* and *Falcone*, which were erected by Cosimo I., and command a view of the bay in front, and of the sea in the direction of Piombino at the back. It is now the residence of the governatore, and contains reminiscences of its former imperial occupant. — The island is about 18 M. long,  $6\frac{1}{2}$  M. broad, and 90 sq. M. in area; it contains several fertile valleys, but lofty and precipitous mountains predominate. *Monte Capanne*, the highest point, near the village of *Marciana*, is 3304 ft. in height. The coast on the side next the mainland is less abrupt, and produces admirable wine and fruit, especially near *Capoliveri*, where excellent Aleatico is grown. Most of the villages, such as the picturesque stronghold of *Porto Longone*, founded by the Spaniards, are on the coast. *Rio*, where the iron-mines are worked, lies more inland. The yield of ore is still abundant, and in ancient times formed a source of wealth to the Etruscans. The ferriferous strata lie on the surface, and are recognised at a distance by the reddish-black appearance of the hills.

Between Elba and the mainland are the two small islands of *Palmajola* and *Cerboli*. To the S. lies the island of *Pianosa*, the ancient *Planasia*, which, as its name indicates, is perfectly flat. To this island Agrippa Posthumus, grandson of Augustus, was once banished, and to him are referred the considerable Roman remains which still exist here. Farther S. rises *Monte Cristo*, consisting of granite-rock, 6 M. in circumference. It contains numerous springs, and the ruins of a monastery destroyed by pirates in the 16th century. Nearer the coast is *Giglio*, Lat. *Igilium*, a considerable island containing a village and vestiges of Roman palaces. The highest point is 1630 ft. above the sea-level.

#### 4. From Florence to Siena and Chiusi by Empoli.

114 M. RAILWAY. To SIENA,  $59\frac{1}{2}$  M., in  $2\frac{3}{4}$ - $3\frac{1}{2}$  hrs.; fares 10 fr. 35, 7 fr. 15, 4 fr. 95 c. (carriages changed at Empoli). — From Siena to CHIUSI,  $58\frac{1}{2}$  M., in 3 hrs.; fares 9 fr. 45, 6 fr. 45, 4 fr. 45 c. — No quick trains.

*Florence*, see *Baedeker's Northern Italy*. — 6 M. *S. Donnino*; the valley of the Arno expands. 7 M. *Signa*, with its grey pinnacles and towers, is famed for its straw-plaiting. The line crosses the *Ombrone*, which falls into the Arno, and enters the defile of the *Gonfolina*, which separates the middle from the lower valley of the Arno. Crossing the Arno, the train reaches (16 M.) *Montelupo*. Farther on we cross the small river *Pesa*.

20 M. **Empoli** (*Rail. Restaurant*, unpretending), a small town with 6000 inhab., with antiquated buildings and narrow streets, situated in a fertile district. Halt of 6-20 min.; passengers to Siena change carriages. The main line pursues a W. direction towards Pisa and Leghorn; see *Baedeker's Northern Italy*.

The line to Siena traverses the fertile valley of the *Elsa*, on the right bank of the stream. To the right, on the hill, *S. Miniato dei Tedeschi*, picturesquely situated, with a lofty mediæval tower. 23 M. *Ponte a Elsa*.  $30\frac{1}{2}$  M. *Castel Fiorentino*; the town, on the height to the left, is the principal place in the *Val d'Elsa*.

$35\frac{1}{2}$  M. *Certaldo*; the town, on the hill to the left, was the native place of *Giovanni Boccaccio*, who died here, 21st Dec., 1375, at the age of 62. His tomb in the church of *S. Michele e Giacomo (La Canonica)*, erected in 1503, was removed some time after 1783 and his bones scattered. The house of Boccaccio, now denoted by a tablet, was restored in 1822 by the Countess Carlotta Lenzoni-Medici, and fitted up in the mediæval style. The remains of his monument were also brought hither.

$43\frac{1}{2}$  M. **Poggibonsi** (*Aquila*, opposite the station, tolerably comfortable); the town (4000 inhab.) lies to the right. On the hill above it rise the old castle and the monastery of *S. Lucchese*. In the church of the castle is an altar-piece and in the former Refectory are frescoes by *Gerino da Pistoja*.

Diligence from Poggibonsi to COLLE, corresponding with the diligence to VOLTERRA (twice weekly), see p. 12. Carriage from Poggibonsi to Volterra about 15 fr., a drive of 3-4 hours.

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On a hill (1181 ft.) about 6 M. to the W. of Poggibonsi (carr. from the station 2 fr.) lies the ancient town of —

**S. Gimignano** (1180 ft.; *Albergo Giusti*, Piazza della Collegiata, well spoken of; good rooms at the *Palazzo Pratellesi*; bargain necessary at both), with 8200 inhabitants. In the 13th and 14th cent. it was a prosperous and independent place, but in 1353, after having suffered terribly in consequence of the dissensions of the leading families of the *Salvucci* (Ghibellines) and *Ardinghelli* (Guelphs), it became subject to Florence. Its walls, its gate, its towers (whence the name 'S. Gimignano delle belle torri') and its streets, all carry

us back to the middle ages. There is no town in Tuscany which presents so faithful a picture of Dante's time, and nowhere can we obtain a clearer insight into the rich development of Italian art in the 13th-15th centuries. Architecture of the Gothic type prevails, and most of the houses are of uniform and symmetrical construction.

In the centre of the town is the PIAZZA DELLA COLLEGIATA, or *del Duomo*. The principal buildings in this square are: —

The \*PALAZZO PUBBLICO or *Comunale*, erected in 1288-1323.

The SALA DEL CONSIGLIO contains a \*Madonna with saints and the kneeling donor Podestà Nello dei Tolomei, a fresco by *Lippo Memmi* of Siena, 1317, remarkable only for elaborate execution, restored by *Benozzo Gozzoli* in 1467; also pictures from suppressed monasteries in the neighbourhood: 12, 13. *Filippino Lippi*, Annunciation; 18. *Pinturicchio*, Madonna with two saints. — The CAPPELLA DEL PRETORE, or *della Carcere* (now divided by a wall into two parts), contains a \*Scene from the legend of St. Yvo, and allegorical figures of Truth, Prudence, and Falsehood, frescoes in grisaille by *Sodoma*. There are also many traces of frescoes in other parts of the palace.

Adjoining the palace is the Torre del Comune (160 ft.), the highest of the 13 towers which still exist out of the original number of 50. The largest of its three bells dates from 1328.

The PALAZZO DEL PODESTÀ, on the left side of the piazza, with an imposing loggia, is surmounted by a tower on which is indicated the height beyond which private individuals were prohibited from building. — On the opposite side rises the principal church —

\*LA COLLEGIATA, or *La Pieve*, of the 11th cent., altered in the 15th by *Giuliano da Majano*, and now entirely modernised. It contains numerous frescoes of the 14th and 15th centuries.

On the entrance-wall, \*Martyrdom of St. Sebastian, a fresco of colossal proportions by *Benozzo Gozzoli*, 1465; Annunciation, two wooden figures by *Martinus Bartolomaei* of Siena. In the N. aisle, scenes from the Old Testament (badly preserved) by *Bartolo di Fredi* of Siena, 1356; in the S. aisle, Life of Christ by *Barna da Siena*, 1380. In the nave, above the arch, Paradise and the Inferno, by *Taddeo Bartoli*. — The visitor should particularly notice the decorations in the last side-chapel to the right, the \*CAPPELLA S. FINA, designed by *Giuliano da Majano*; altar-piece by *Benedetto da Majano*. The two \*Frescoes on the side-walls, representing the vision of the youthful saint and her burial, by *Dom. Ghirlandajo*, are among the finest works of that master, and combine a fresh and life-like style with majestic gravity. — In the choir, centre of the right wall, Coronation of the Virgin, an altar-piece by *Piero del Pollajuolo* of Florence, 1483; to the left of this, Madonna and four saints, by *Benozzo Gozzoli*; on the left wall, same subject by *Tamani*; adjacent, \*Marquetry ('intarsia') choir-stalls of 1490. — The ORATORIO S. GIOVANNI contains an Annunciation by *Dom. Ghirlandajo*, 14-2, a work of no great importance.

The following churches are also interesting: —

\*S. AGOSTINO, begun in 1280 (chief entrance usually closed).

This church owes its fame to the \*Frescoes in the Choir by *Benozzo Gozzoli* (1465), where the master has pourtrayed the life of St. Augustine in 17 scenes, from his school-days to his death. Though not of uniform excellence, nor in equally good preservation, these pictures alone repay a visit to S. Gimignano (the finest are: St. Augustine as teacher of rhetoric in Rome; Death of St. Monica; St. Augustine on the bier). — The CAPPELLA S. GUGLIELMO, to the right of the choir, contains a Nativity of the Virgin, by *Bartolo di Fredi*, in which several touches of real Italian life are traceable. — To the left, in the CAPPELLA DEL S. SAGRAMENTO,

are frescoes by *Vincenzo da S. Gimignano*. — On the N. side of the church, St. Geminianus and three worshippers, a fresco by *Seb. Mainardi*, a pupil of Dom. Ghirlandajo; farther on, St. Sebastian, the deliverer from the plague, the effects of which are symbolised by flashes of lightning, by *Benozzo Gozzoli*, 1464, of less importance than the frescoes in the choir. To the right of the principal entrance: "Altar-piece by *Benedetto da Majano*, 1494; under the organ are frescoes by *Seb. Mainardi*, representing Saints in simple groups.

*S. Jacopo*, of the 12th cent., the church of the Knights Templar, contains frescoes by a Sienese master of the 14th century.

*S. Girolamo*: behind the high-altar, Madonna and saints by *Vincenzo da S. Gimignano*, with a glory by a later painter.

The principal saloon of the upper floor of the *Palazzo Pratellesi* contains a Madonna with saints, by *Tamani*.

The *Library*, in the *Palazzo delle Scuole*, Via S. Matteo, consists of 6000 vols. and 100 codices. One of its treasures is a copy of *Alciati's Emblemata* (Lyons, 1564), along with which are bound up several interesting autographs, including letters from Luther and Melanchthon. The palace also contains a small *Museum*.

A private garden at the *Fortezza*, the highest part of the old fortifications (ascend to the left past La Collegiata), commands a fine view of the town and neighbourhood.

We may now drive in  $\frac{3}{4}$  hr. to the venerable church of *S. Maria Assunta di Callori*, or *Celiole*, situated outside the Porta Matteo, and dating from the 11th, or perhaps from the 10th cent., containing remarkable capitals and curious ornamentation in the apse. Fine view.

Beyond Poggibonsi the RAILWAY begins to ascend considerably. To the right, *Staggia* with a mediæval château; farther on, to the right, the ancient and picturesque château of *Monte Riggioni*. The train then passes through a long tunnel (3 min.).

59½ M. *Siena*, see p. 20.

Siena is a terminal station, loftily situated, from which the train backs out. On the journey to Orvieto, the train returns part of the way to Empoli, and then diverges at an acute angle towards the S.E. We traverse the hills which form the watershed between the *Ombrone* and the valley of the *Chiana*. Six tunnels; Asciano (19½ M.), the first station from Siena, is reached in 1¼ hr. This district is one of the bleakest in Italy, the chief features being grotesquely shaped hills of sand, and barren fissured mountains, interesting to the palæontologist only.

79 M. **Asciano**; the pleasant little town (7400 inhab.), 1½ M. to the right of the railway, possesses fortifications constructed by the Sienese in 1351, and several handsome churches with pictures of the early Sienese School. — A carriage may be obtained at the inn (\**Aub. del Sole*) for the excursion to Monte Oliveto (p. 35; 6 M., a drive of 1¾ hr. there, and 1½ back; fare 12-15 fr.; the road, leading to Chiusure, is rough and more suitable for walking).

FROM ASCIANO TO GROSSETO, 59½ M., branch-line in 4 hrs.; fares 10 fr. 45, 7 fr. 10, 4 fr. 90 c. — Two trains daily in each direction, but not

always corresponding with the trains on the main line. A local train also runs to Monte Amiata.

8 M. *S. Giovanni d'Asso* (tolerable inn). The Canonica contains six small and ancient paintings of the Sienese school. The Mte. Oliveto is reached hence in 1½ hr. (p. 35; a cart with one horse may be obtained).

14 M. *Torrenieri*, on the old road from Siena to Rome.

— [About 5½ M. to the S.W. of Torrenieri (omnibus 2 fr.) lies **Montalcino** (*Albergo del Giglio*, tolerable, bargaining necessary), a town which early in the middle ages belonged to the abbey of S. Antimo, and afterwards to Siena. In the *Palazzo Municipale* is the Cappella delle Carceri, which contains a small collection of pictures from suppressed monasteries, including a Descent from the Cross (1382) and a Coronation of the Virgin (1388) by *Bartolo di Fredi* of Siena. The *Cathedral* was begun in 1818. The dissolved Franciscan Monastery is now a hospital. Over the chief entrance of the church belonging to it is a group of the Madonna, John the Baptist, SS. Peter and Sebastian, of the school of *Della Robbia* (1507). A room adjoining the sacristy is adorned with frescoes of the latter part of the 15th cent., and the monastery court contains others dating from 1438. Fine view from the piazza adjacent to the modern church of the *Madonna*, on the E. side of the town. — From Montalcino we may (with a guide) walk in 2 hrs. (or drive in 1½ hr., one-horse carr. 7 fr.) to **S. Antimo**, which was an independent abbey down to the 13th century. The handsome church was built of white alabaster and travertine in the 11th cent., and its rich portal dates from 1292.

About 4 M. to the S.E. of Torrenieri (omnibus 1½ fr.) lies **S. Quirico** (*Albergo del Lepre*, tolerable), which was the residence of an imperial governor during the Hohenstaufen régime and was fortified by Siena in 1472. The handsome <sup>“</sup>Collegiate Church in the Lombard style was founded in the 8th cent.; highly ornate porch of 1298; interior disfigured in the 17th cent.; choir-stalls of the 16th century. The adjacent *Misericordia* church contains a high-altar-piece by *Sedoma*. The *Palazzo Chigi*, erected in 1685-87, deserves a visit (keys at the Fattoria Chigi). The *Orti Leonini* (keys at the same place), a neglected park of the 16th cent., adjoining the town-wall, afford an admirable view. — The hot *Baths of Vignoni*, 3 M. to the S. of Quirico, were much frequented in ancient times, and again during the Renaissance period, but are now neglected. The ante-chamber of the bath-house contains an ancient votive stone. Among the famous mediæval visitors were St. Catharine of Siena and Lorenzo il Magnifico. — From S. Quirico to Pienza (p. 19) 4½ M.] —

21 M. *Monte Amiata*, the best starting-point for a visit to the mountain of that name, the highest in Tuscany. — [By omnibus in 3 hrs. to *Castel del Piano* (2½ fr.; *Ab. Bisturrini*, well spoken of), where a licensed guide may be obtained at the Municipio; thence on horse-back in 3¾ hrs., or on foot in 4½ hrs., to the summit of the <sup>“</sup>**Monte Amiata** (5644 ft.), which affords an admirable survey of the whole country between the Tyrrhenian Sea, the Apennines, and the Ciminiian Forest. (The rock-formation is volcanic and interesting to geologists.) A pleasant return-route leads through beautiful wood to *Vivo*, a suppressed Camaldulian monastery, now the property of Count Cerrini, where a one-horse carriage may be hired of the miller. — From Vivo to stat. Monte Amiata 11 M., or to Torrenieri 17 M. The latter road leads by *Castiglione d'Orcia*, not far from the Baths of Vignoni (see above), and by S. Quirico (see above).] —

28 M. *S. Angelo* and *Cinigiano*. The train follows the right bank of the *Orcia*, the E. affluent of the Ombrone, and crosses the latter.

32½ M. *Monte Antico*. The train then follows the Ombrone as far as *Paganico*, where it quits the river and begins to thread its way among the hills. 42 M. *Rocca Strada*, a village (1640 ft.) on the right; then *Sticciano*. At (53 M.) *Monte Pescali* the line unites with the Maremma Railway, to the N. of Grosseto (p. 3).

82½ M. *Rapolano*. The village, to the right, possesses baths which are frequented in summer. The country becomes more attractive.

90½ M. *Lucignano*; the mediæval village lies on the hill to the

left. The improving cultivation of the soil indicates the proximity of the charming valley of the *Chiana*. To the left in the distance the chain of the Apennines is visible.

94 M. *Sinalunga*; on the right the village, where Garibaldi was captured on his march to Rome, 24th Sept. 1867.

98 M. *Torrita*. Monte Pulciano becomes visible to the right.

103 M. *Montepulciano*; the lonely station is 6 M. from the town (omnibus in  $1\frac{1}{2}$  hr., meeting nearly every train; fare 2 fr.); the road passes through several small villages.

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**Montepulciano.** — ALBERGO BRUZZICHELLI, with trattoria, Via Garibaldi 32, tolerable, R.  $1\frac{1}{2}$  fr., D. according to bargain, 2-3 fr. — The Wine of Montepulciano is justly celebrated. The red wine is strong and somewhat rough. ‘Vino santo’ is a sweet white wine (2 fr. per bottle). *Vermouth* is a white wine flavoured with fragrant herbs and wormwood.

*Montepulciano*, a picturesque town with 3000 (or with the adjoining suburbs 13,000) inhab., surrounded by mediæval walls, lies conspicuously on the slope of a mountain (2073 ft.). It was the birthplace of the scholar and poet *Angelo Ambrogini* (1454-94), surnamed *Politianus* after this his native place ('Respublica Politiana'), the friend of Lorenzo il Magnifico and preceptor of his children. The beautiful situation as well as the monuments of the place repay a visit. The sights may be inspected in 4-5 hours.

We follow the main street, generally running from E. to W., and ascending from the gate next the railway-station to the plateau of the hill on which the town lies. It is first named *Via Garibaldi*, then *Via Cavour*, and lastly *Via Poliziano*. — In the *Via Garibaldi*, No. 32, on the left, is the *Palazzo Bruzzichelli* (containing the above mentioned inn), built by Vignola. Opposite, Nos. 35-37, *Palazzo Avignonesi*, dating from the latter half of the 16th century. Then, also on the right, *S. Agostino*, of the 17th cent., with curious touches of Gothic. — In the *Via Cavour*, on the left, *Chiesa del Gesù*, a characteristic example of the Jesuit style. On the right the *\*Mercato* (market-halls) by Vignola. — In the *Via Poliziano*, on the left, No. 1, is the house in which *Angelo Poliziano* was born, a brick building of the 14th cent., with an inscription.

We next reach the PIAZZETTA DI S. MARIA, with the small church of *S. Maria* of the 13th cent. (handsome portal). It commands an admirable view of the lakes of Montepulciano, Chiusi, and Trasimeno; to the left rises Monte Amiata; farther up we obtain a survey of Pienza, S. Quirico, Montalcino, and the valley of the *Chiana*. — A road hence descends to the left in 12 min. to the —

\**Madonna di S. Biagio*, in the valley, designed by *Antonio da Sangallo* and begun in 1518. The fine marble chapel of the high-altar, by Giovannozzo and Lisandro Albertini, dates from 1584.

Returning to the hill, and again following the main street, we next reach the PIAZZA GRANDE. The interesting fountain in the centre dates from 1520. On the left is the —

*Palazzo Municipale*, of the 14th cent., resembling the Palazzo Pitti at Florence, and containing a few pictures and curiosities.

Ante-chamber of first floor: Madonna, John the Baptist, and saints, of the school of *Della Robbia*. — PICTURE GALLERY on the second floor. I. Room: *Matteo da Siena (?)*, Madonna. II. Room: 9. *Seb. del Piombo*, Pope Paul III.; 80. *Pacchiarotto*, Madonna; \*86. *Umbrian School* (ascribed to Raphael), Portrait of a lady. A collection of dies once used by the engraver *Cerbano* is preserved here.

On the W. of the piazza is the *Cathedral*, with a ruinous façade.

In the INTERIOR, over the principal entrance, is the Assumption and Coronation of the Madonna by *Taddeo Bartoli*. The church was once adorned with an imposing monument to Bartolomeo Aragazzi, secretary of Pope Martin V., erected by the famous architect *Michelozzo Michelozzi*, a pupil of Donatello. It was taken down, however, during last century, when several parts of it were lost and others were placed in different parts of the church: thus, to the left of the principal entrance, two reliefs; by the two first pillars, two allegorical Statues; by the high-altar, the marble summit, consisting of cherubs with garlands.

To the right, opposite the Palazzo Municipale, is the *Palazzo Contucci*, by A. da Sangallo, and adjoining it the *Palazzo Nobile-Tarugi*, attributed to the same master.

We next enter the Via Ricci, where on the right rises the \**Palazzo Bombagli*, a Gothic brick building. — Crossing the Piazzetta della Misericordia, with the church of *S. Francesco* (Gothic portal) and fine view, we now descend the Via del Poggio. Immediately to the left in this street is the entrance to the *Oratorio della Misericordia*, which contains a Christ in a glory and an Annunciation over the high-altar of the school of the Della Robbia.

A visit to PIENZA is most conveniently made from Montepulciano: about 9 M., one-horse carr. there and back 10, two-horse 20 fr. Comp. p. 17.

Pienza (*Albergo Franci*, poor), a small town with about 2000 inhab., was originally called *Corsignano*, but subsequently named the 'town of Pius' after *Pius II.* (Æneas Sylvius Piccolomini, p. 26), who was born here on 18th Oct. 1405, and who adorned the town with very handsome buildings, chiefly designed by the Florentine *Bernardo di Lorenzo*, an architect who was also much employed at Rome by Nicholas V. and Paul II. As all these buildings date from about the same period (1460) and are situated in the same piazza (del Duomo), they afford a more compact survey of early-Renaissance architecture than is to be obtained in most Italian towns. The chief edifices are the *Cathedral*, with its studiously simple façade; to the right of it is the *Vescovado* or episcopal palace; opposite the cathedral the *Palazzo Pubblico*, with a colonnade; to the right the finest of all, the \**Palazzo Piccolomini*, which like the *Palazzo Rucellai* at Florence exhibits the *rustica* style in combination with pilasters (handsome court and colonnade); in front of the palace is a charming *Fountain* of 1462. — The right transept of the cathedral contains a Madonna with four saints by *Matteo da Siena*; the choir-stalls, carved in the Gothic style, date from 1462; in the chapel to the left of the high-altar is an Assumption of the Virgin by *Vecchietta*; in the left transept a Madonna and four saints by *Sano di Pietro*. The *Cathedral Treasure* comprises a perfect museum of early Renaissance works (shown by the sagrestano in presence of one of the canonici, sacristan 2 fr.): crozier in gilded and embossed silver, a Pax-vobiscum, a silver censer in the Gothic style, "Mitre of Pius II. decorated with pearls and jewels, reliquary of St. Andrew of Salerno, crucifix with rich filigree-work, etc. — The *Opera del Duomo*, to the left of the cathedral, contains the ecclesiastical vestments, including those of Pius II., one of which is of Flemish, the other of Italian workmanship.

**CONTINUATION OF JOURNEY.** To the right we soon observe the *Monti di Cetona*, which are connected with the Monte Amiata (p. 17). To the left stretches the long *Lake of Monte Pulciano*, beyond which is the *Lake of Chiusi*, connected with the other by a canal. The lakes exhale unhealthy malaria in summer.

108½ M. *Chianciano*. — 114 M. *Chiusi*, see p. 55.

## 5. Siena.

**Hotels.** "GRANDE ALBERGO DI SIENA (Pl. a; E, 3), Via Cavour, with its back to the Lizza (p. 33), R. from 3, D. 5, B. 1½, L. & A. 1½, omn. 1 fr.; "AQUILA NERA E ARMI D'INGHILTERRA (Pl. b; E, 5), Via Cavour, R. 2-3, déj. 3, D. 4, A. ½ fr. — SCALA (Pl. d; D, 4), Via Diacceto 10, near the Piazza S. Giovanni, unpretending, but with large rooms (1½ fr.); TRE Mori (Pl. F, 3), Via Garibaldi, near the station, for moderate requirements, R. 1½ fr. — For a prolonged stay: PENSION CHIUSARELLI, Via del Paradiso 22, near S. Domenico; FRANCESCO TOGNAZZI, Via Sallustio Bandini 19; MM. MARION, Via Ricasoli 37; PASQUINI, Via delle Belle Arti 19 (pension at each about 7 fr. per day, even for a short stay).

**Trattorie.** *Minerva*, near the Piazza Tolomei (Via Cavour), poor; *Scala*, see above. — **Bear:** *Bader & Bischoff*, in the Lizza. — **Wine** and fine view at *Tulliani's*, Via delle Belle Arti 31.

**Caffè Greco**, near the Casino de' Nobili (p. 24).

| Cab Tariff:                                 | By Day    |           | At Night  |           |
|---|-----------|-----------|-----------|-----------|
|   | one-horse | two-horse | one-horse | two-horse |
| <i>In the town</i> , per drive . . . .      | —         | 80        | 1 fr. —   | 1 fr. —   |
| — first hour . . . .                        | —         | 1 fr. 50  | 2 —       | 2 50      |
| — each additional hour . . . .              | 1         | —         | 1 50      | 1 50      |
| <i>Beyond the town</i> , as far as 2 M.,    |           |           |           |           |
| for one hour . . . .                        | 2         | —         | 3 —       | 3 —       |
| — each additional hour . . . .              | 2         | —         | 2 50      | 2 50      |
| <i>From the station to the town</i> . . . . | 1         | 50        | 2 —       | 2 50      |
| — one seat . . . .                          | —         | 50        | — 60      | — 60      |
| Box above 22 lbs. 30 c.                     |           |           |           |           |

**Vetturino:** Celso Vannini, Via Cavour 23; carriage per day 25 fr., half-day 8-10 fr. Saddle-horses, per day 7½ fr., half-day 5 fr.

**Post Office**, Via Cavour, near the Pal. Spannocchi, open 8-10 and 11-7. — **Telegraph Office**, Palazzo Reale, Piazza del Duomo.

**Baths.** Swimming-bath near the Fontebranda (poor; water cold).

**Good Photographs** at Cav. Paolo Lombardi's, Alla Costarella No. 8, near the Caffè Greco. — **Carved Wood** (comp. p. 28): *Gosi, Guidi, & Querci*, Via Belle Arti 31, near S. Domenico; *Carlo Cambi*, Via del Capitano 5, near the cathedral.

Siena is recommended for a stay of some duration. To the town and its treasures of art the traveller should devote 2½-3 days at least. On 2nd July and 15th August, horse-races, called *il Palio*, take place, presenting a very picturesque scene (seat on balcony 2-2½ fr.).

**Siena**, the capital of the province of that name, with 25,300 inhab. (incl. the suburbs), the seat of a university which was in high repute as early as the 14th cent., and the residence of an archbishop, is picturesquely situated 25 M. due S. of Florence, and 1330 ft. above the sea, on three connected hills (the clayey soil of which is called 'Terra di Siena'). It is now a busy trading and manufacturing place; it also possesses several libraries and scientific societies, and is one of the pleasantest towns in Tuscany. The climate is healthy, the atmosphere in summer being tempered by the



S I E N A .

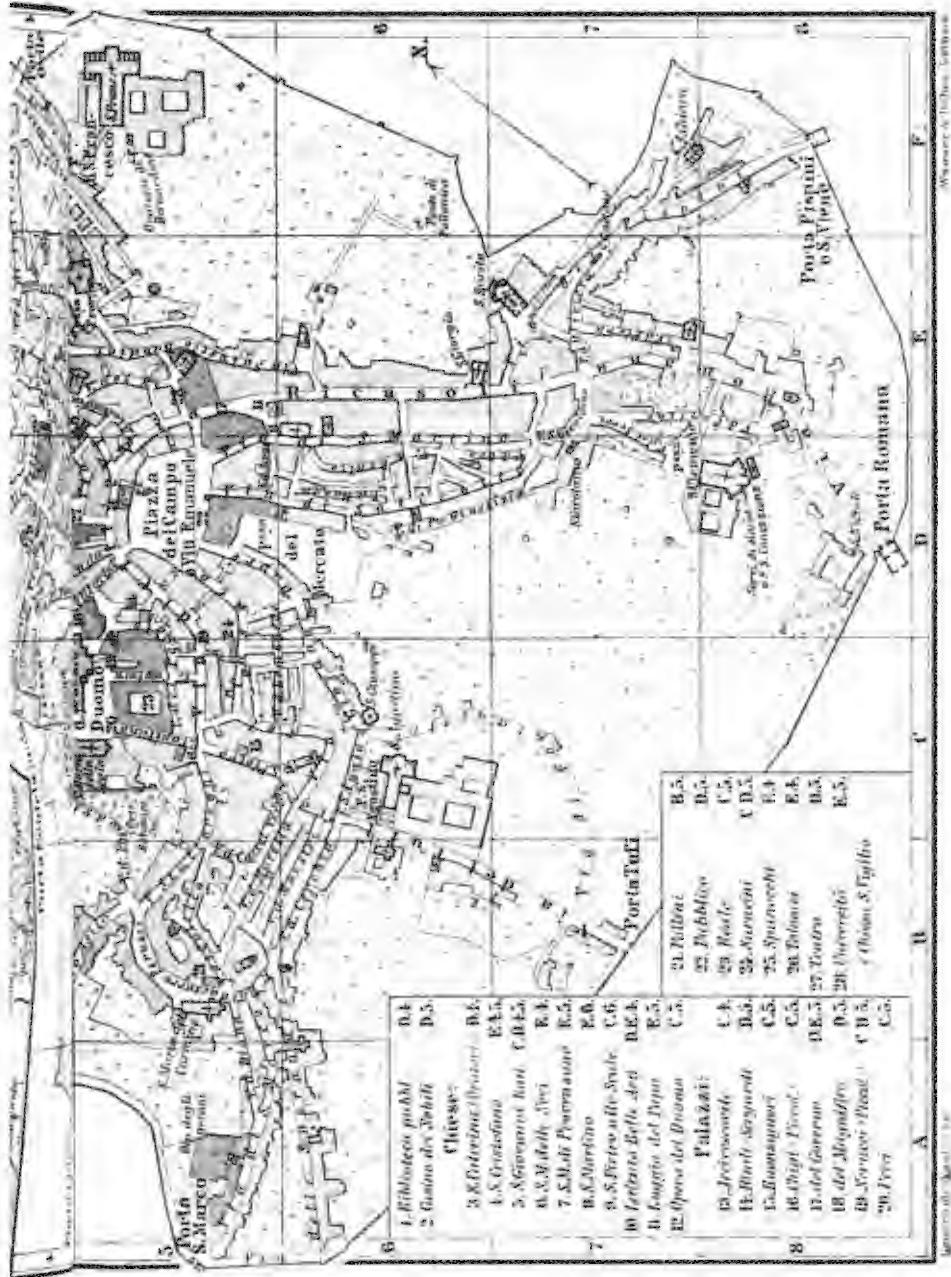
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lofty situation; the language and manners of the inhabitants are pleasing and prepossessing. Most of the streets are narrow and crooked, but contain many palaces and handsome churches. Next to Rome, Florence, and Venice, Siena is perhaps the most important town in Italy for the study of the art of the 13th-16th centuries.

SIENA, the ancient *Sena Julia*, or *Colonia Julia Senensis*, is said to have been founded by the Senonian Gauls and converted into a Roman colony by Augustus, whence it derives its arms, the female wolf and the twins. The only Etruscan antiquities here are a few tombs which were discovered in 1864 near the Porta Camollia. The town attained to the height of its prosperity in the middle ages. After the death of the Countess Matilda (1115) her extensive dominions were dismembered, and the citizens of Siena, as well as those of Pisa, Lucca, and Florence, succeeded in establishing their independence. The government then fell into the hands of the nobility, but was wrested from them by the people in 1133. The ensuing conflicts, however, terminated in favour of the nobles, and Siena became the leader of the Ghibelline party in Central Italy, while Florence was the stronghold of the Guelph faction. Farinata degli Uberti and the Ghibellines from Florence were then welcomed in Siena, and on 4th Sept., 1260, a great victory over the Guelphs, the bloodiest recorded in the annals of Tuscany, was gained near *Monte Aperto*, on the *Arbia* (6 M. distant), with the aid of the German troops of King Manfred of Naples. Ten years later *Charles of Anjou* succeeded in gaining possession of Siena and in making it a member of the Tuscan-Guelph confederation of towns; but the city kept a jealous watch over its privileges, and, notwithstanding several attempts on the part of the nobility to re-assert their influence, its constitution remained unchanged. In the 14th and 15th centuries Siena numbered nearly 100,000 inhab., and vied with Florence in wealth and love of art. At length the supremacy was usurped by tyrants, such as (about 1487) *Pandolfo Petrucci*, surnamed *Il Magnifico*, whom Macchiavelli represents as a pattern of a despot. In 1493, when *Charles VIII.* of France arrived in Italy, Siena concluded an alliance with him, and during the troubles of the first half of the 16th cent. the citizens for the most part sided with the French, by whom the town was usually garrisoned. On 22nd April, 1555, the French garrison was compelled by famine to capitulate to the Spanish besiegers, by whose aid Duke Cosimo I. of Tuscany succeeded in gaining permanent mastery of the place.

**History of Art.** The bitter political fate which overtook Siena, and converted the mighty rival of Florence into a quiet provincial town, will strike the antiquarian as a very fortunate circumstance; for here are still preserved many monuments and reminiscences of mediæval life comparatively unaffected by the vicissitudes and the progress of subsequent ages. The conservative character of Siena has not, however, been produced, as in the case of Bruges, by the withdrawal of the stream of history; for even when at the height of its power, particularly as compared with Florence, it manifested a preference for old established rules and a dislike for innovations. In the province of Art, despite the abundant supply of artists at their disposal, the citizens never seem to have taken the initiative, but adhered with remarkable tenacity to the earlier style. The best period of Sienese art still belongs to the middle ages, when the towns of Italy had begun to pride themselves on their practice of art, but before the pedantic element had given way to the pure sense of the beautiful. There is no town in Italy which presents such instructive examples of the Italian Gothic Architecture of the 13th and 14th centuries as Siena, where we find magnificent stone buildings vying with graceful structures in brick. If the *Cathedral* had been built according to the intentions of the citizens, it would have been one of the largest and most imposing churches in existence, and even in its reduced proportions it is one of the finest in Italy. In the secular buildings (of which perhaps the *Palazzo Buonsignori* is the finest example) the pointed style predominates; the windows are generally divided by small columns, and the whole edifice is crowned with

pinnacles. In the 15th cent., when the motive of the castellated mansion was clothed with Renaissance forms, Siena was not slow to imitate the example of Florence. It is, however, uncertain whether ROSELLINO and FRANCESCO DI GIORGIO have been correctly designated as the architects of the *Piccolomini*, *Spannocchi*, and *Nerucci* palaces. The most interesting of the Renaissance churches is the small round church *degli Innocenti*, adjoining the Spedale della Scala.

Siena has produced no independent school of Sculpture, though a liberal patron of foreign masters. As throughout the rest of Tuscany, the development of art did not progress rapidly here till the beginning of the 13th century. NICCOLÒ PISANO, the most famous sculptor of the 13th cent., and his son GIOVANNI were employed at Siena; and the sculptures on the font of S. Giovanni and on the Fonte Gaia are admirable works by JACOPO DELLA QUERCIA (1374-1438), the earliest representative of the Renaissance style.

Painting was the favourite art of the early Sienese. As early as the 13th cent. they could boast of Duccio di BUONINSEGNA, a painter whose works far surpass those of Cimabue in beauty and gracefulness. On his completion in 1310 of the 'Majestas', or Triumphant Madonna, for the high-altar of the cathedral of Siena (now in the chapels on the right and left of the choir), the picture was carried to the church in solemn procession. An equally important master was SIMONE MARTINI (1283-1344), who has been immortalised by a sonnet of Petrarch, and who, like his contemporary Giotto, practised his art and exercised his influence far beyond the limits of his native city. Works by his hand are, or were, to be found at Naples, Orvieto, Assisi, and Avignon, as well as in the Palazzo Pubblico at Siena. So famous indeed was his name that it was usual to attribute to him all the best works of his period. His compositions are of a very primitive character, but he certainly possessed great skill in his rendering of tender sentiment. Closely akin to these two masters was LIPPO MEMMI, who executed large frescoes with the same elaborate care as miniatures in missals. Several painters of the 14th cent. followed in Simone's footsteps, such as BARNA or BERNA, LUCA THOME, and LIppo VANNI, without however exhibiting much individuality. The easy narrative style and the imaginative allegory were cultivated by the brothers PIETRO and AMBROGIO LORENZETTI (both of whom probably died of the plague in 1318), and the approach of the Sienese school to that of Giotto was thus accomplished. A little later, however, the works of BARTOLO DI FREDI (1330-1409) fell short of those of his predecessors, and this was still more the case with those of TADDEO BARTOLI (1362-1422?), who was far inferior to his Florentine contemporaries. For a time all artistic progress at Siena seemed to be at an end, and throughout the 15th cent. the city did not give birth to a single master of note. The painters DOMENICO DI BARTOLO, LORENZO DI PIETRO (nicknamed VECCHIETTA), BENVENTO and MATTEO DI GIOVANNI, and others of this period adhered tenaciously to the limited sphere of their predecessors, from whose influence they were unable to emancipate themselves. At the close of the century, owing to contact with neighbouring schools, whose representatives were frequently invited to Siena, and to the introduction of the study of Florentine, Umbrian, and Lombard masters, the tide of progress at length began to set in. The most distinguished Sienese masters of this period, far surpassing their contemporaries Fungai, Pacchia, Pacchiarotto, and others, were BALDASSARE PERUZZI and GIOVANTONIO BAZZI, surnamed IL SODOMA. Peruzzi (1481-1537), who was associated with Raphael at Rome, was endowed with an admirable perception of beauty of proportion, and was famous both as an architect and a decorative painter, but Siena now possesses none of his works. Sodoma (c. 1473-1549), on the other hand, may be thoroughly studied at Siena. A Lombard by birth, he brought to Siena some traces of Leonardo's style, but instead of cultivating this, he seems to have trusted to his own natural ability, and with such success that in one respect he vies with Raphael himself. In the delineation of beautiful and youthful figures he is unsurpassed, and his technical skill in fresco painting and his fertility

are marvellous; but, in spite of his strong sense of the beautiful, his works are apt to pall upon the taste owing to the superficiality of their composition. With DOM. BECCAFUMI (1486-1551), who frequently altered his style, begins the final period of decline from which Siena never recovered.

In the art of **Wood Carving** Siena has always taken the lead among the towns of Italy. In the 15th and 16th cent. the *Barili* family (particularly *Antonio*, d. 1516, and *Giovanni*, d. 1529) distinguished themselves in this branch, and their modern representative is *Giusti*, whose pupils Gosi, Guidi, and Querci are mentioned on p. 20.

In the centre of the town, at the union of the three hills on which it stands, is the picturesque \***Piazza del Campo**, now officially called *Vittorio Emanuele* (Pl. D, 5), which has been mentioned by Dante (*Purg.* xi. 134). It is semicircular in form, and depressed towards the centre, somewhat resembling an ancient theatre. The popular assemblies and festivals of the ancient republic took place here, and it is here that the Palio horse-races (p. 20) are now held. — The piazza is enclosed by pinnacled palaces. On the diameter of the semicircle rises the —

\***Palazzo Pubblico** (Pl. 22; D, 5), a huge brick edifice of four stories, erected in 1289-1309, with pointed windows divided by small columns, and wings lower than the central part of the building. (The wings of the second floor are of a later date; comp. p. 27). Adjacent rises the slender tower *del Mangia*, begun in 1325, and finished after 1345, so named after the stone figure of a man which used to strike the hours (a popular figure somewhat resembling the Roman Pasquino, p. 201). At the foot of the tower is the *Cappella di Piazza*, in the form of a loggia, begun after the cessation of the great plague of 1348 which carried off 30,000 persons, and completed in 1376, with damaged frescoes by *Sodoma*. The she-wolf on the column in front of the right wing, the arms of Siena, dates from 1429.

The \***Interior** (custodian 1½-1 fr.) is embellished with numerous frescoes of the Siennese school. Among those on the GROUND FLOOR are a Coronation of the Virgin, by *Sano di Pietro*, 1445; a Madonna with SS. Ansano and Galgano, by *Sodoma*; Madonna with saints, by *Vecchietta*; a Risen Christ, by *Sodoma*, 1535 (?), in the room of the Sindaco.

On the FIRST FLOOR, the custodian first shows the SALA DEL GRAN CONSIGLIO (or del Mappamondo, or delle Balestre), adorned with large frescoes: \*Madonna and Child under a canopy borne by saints, by *Simone Martini*, 1315, a somewhat stiff composition with numerous figures, but with beautiful details; opposite, \*Equestrian portrait of Guidoriccio Fogliani de Ricci by *Simone Martini*, and \*S. Ansano, \*S. Vittorio, and S. Bernardo Tolomei by *Sodoma*, 1534; then SS. Bernardino and Caterina by *Sano di Pietro*. Adjacent, and only separated from the council-chamber by handsome benches carved by *Domenico di Niccolo* (1429), is the COUNCIL CHAPEL, embellished with frescoes of the Death and Assumption of the Virgin by *Taddeo Bartoli*. The altar-piece is a Holy Family by *Sodoma*; tasteful font by *Giov. di Turino* of Siena. A beautiful iron railing (1436-45) separates the chapel from a small VESTIBULE, which also contains frescoes by *Taddeo Bartoli* (1441), representing St. Christopher, Judas Maccabæus, and six figures of Roman gods and statesmen in quaint juxtaposition. — Another Room contains portraits of the eight popes and forty-one cardinals to whom Siena has given birth, a Madonna by *Matteo da Siena*, 1484, and S. Bernardino preaching in the Campo, by *Sano di Pietro*, interesting for its representation of the piazza at that period. — The adjoining SALA DI

BALIA, OR DE' PRIORI, is adorned with ostentatious \*Frescoes from the history of Pope Alexander III. by *Spinello Aretino* (including a naval victory of the Venetians, and the Emp. Frederick Barbarossa and the Doge leading the Pope's horse). In the centre of the room are two coffers, one carved by *Barili*, the other adorned with paintings said to be by *Fra Angelico*. On the other side is the SALA DEL CONCISTORO, with ceiling-paintings by *Beccafumi*, of subjects from ancient history, and a fine marble doorway by *Jacopo della Quercia*. — The SALA DEI NOVE, OR DELLA PACE, contains frescoes by *Ambrogio Lorenzetti*, painted in 1337-39, representing 'Good and Bad Government', three pictures which are indispensable to those who desire an insight into the disposition of the proud citizens of Siena in the middle ages. The allegories and allusions of a more or less obscure character which they contain are at least interesting as being of a much more homely kind than those customary in modern times. One of these mural paintings represents the ideal of a state, under the guidance of wisdom, justice, and other virtues, while the two others pourtray in a realistic style the consequences of good and bad government. The preservation is imperfect, but the spectator will not fail to admire the heads of Peace, Justice, and Concord in the first of the series.

At the E. end of the Piazza del Campo is the Palazzo del Governo (p. 28; façade towards the Via Ricasoli). — In the centre of the piazza, opposite the Palazzo Pubblico, rises the marble \*Fonte Gaja, with bas-reliefs of scriptural subjects by *Jacopo della Quercia*, 1419. (The originals, in a very damaged condition, are now preserved in the Opera del Duomo, see p. 27; the copies substituted for them are by *Tito Sarrocchi*.) A subterranean conduit, 18 M. in length, supplies the fountain with delicious water, the merits of which were extolled by Charles V.

Ascending by steps through one of the passages beyond the Fonte Gaja, we reach the beginning of the VIA DI CITTÀ, which presents a busy scene, especially in the evening.

To the right, the handsome \*Loggia of the *Casino de' Nobili* (Pl. 2; D, 5), once the seat of the commercial tribunal. It was built in imitation of the Loggia de' Lanzi of Florence in 1417. The sculptures are by Sienese masters of the 15th cent., such as Ant. Federighi (who executed the figures of S. Ansano and S. Savino and the stone bench on the right) and Lorenzo di Mariano (to whom is due the stone bench on the left). — The N. prolongation of this street towards the Porta Camollia is the Via Cavour, see p. 33.

Proceeding to the left, past the Caffè Greco, and then ascending the VIA DEI PELLEGRINI, a side-street to the right, we reach the small Piazza S. Giovanni. Here, in the corner to the left, is situated the Palazzo del Magnifico (Pl. 18; D, 5), which was erected in 1508 for the tyrant Pandolfo Petrucci (p. 21), from designs by *Giacomo Cozzarelli*. The bronze ornaments and rings on the outside are in admirable keeping with the style. One room is embellished with frescoes by *Pinturicchio*, discovered in 1882.

In a straight direction we obtain a fine survey of the choir of the loftily situated cathedral, under which is the old baptistery, forming a kind of crypt, now the church of \*S. Giovanni (Pl. 5), with a fine, but unfinished Gothic façade (about 1400).

The marble \*FONT is an admirable early-Renaissance work. It is adorned

with six "Bronze-reliefs from the history of John the Baptist by *J. della Quercia* (Zacharias led out of the Temple, 1430), by *Lorenzo Ghiberti* (Baptism of Christ and John the Baptist conducted to prison, 1427), by *Donatello* (Head of John the Baptist brought before Herod and his guests, 1427), and (the others) by *Turino di Sano* and his son *Giovanni di Turino*. The latter also executed the figures of Charity, Justice, and Prudence; those of Faith and Hope are by *Donatello*. — The frescoes by Siennese painters of the 15th cent. are of inferior value. — Over the high-altar is a Baptism of Christ by *And. and Raf. Puccinelli* of Brescia.

From the Piazza S. Giovanni we may either follow the street to the right, past the *Palazzo Arcivescovile* (Pl. 13), or we may ascend the steps to the left. By either way we reach the Piazza del Duomo.

The \*\***Cathedral**, or *Chiesa Metropolitana* (Pl. C, 4, 5), occupying the highest ground in the town, is said to stand on the site of a temple of Minerva, which was succeeded by a church of S. Maria Assunta. The present building was begun early in the 13th cent.; the dome was completed in 1264; and about 1317 the choir was prolonged to the E. over the church of S. Giovanni (see above). Owing to certain structural defects, to which the present irregularity of the edifice is still perhaps partly due, it was resolved in 1339 to erect a huge nave, of which the present cathedral was to form the transept only. Parts of this building, designed in a beautiful style, still exist on the S. side of the cathedral in the form of a ruin. After the plague of 1348 this ambitious plan was abandoned, and the original structure was then completed. (Length 97 yds., width 26½ yds., length of transept 55 yds.) The \***FAÇADE**, constructed in 1270-1380 from a design by *Giovanni Pisano*, showing a combination of the pointed and circular styles, is composed of red, black, and white marble, and richly decorated with sculptures representing prophets and angels by different masters; the mosaics were added in 1878 by *Mussini* and *Franchi*. The campanile, consisting of six stories, does not taper towards the top. On each side of the entrance is a column bearing the wolf of Siena.

The \***Interior** consists of a nave and aisles extending to the choir and intersected by a double transept, with an irregular hexagonal dome over the centre. The horizontal bands of colour, the continuous rows of busts of popes (in terracotta) over the arches, and the pillars with the half-columns will at first produce an unfavourable impression on northern travellers, but they will find that the pleasing ornamentation in marble compensated to a great extent for organic defects.

The stained glass in the large circular window in the wall of the entrance was designed by *Perino del Vaga*, 1549. Over the entrance is a graceful tribune of 1483, borne by two columns. The \***Basins for holy water** are by *Ant. Federighi*, a pupil of Jac. della Quercia, 1462-63.

The \*\***PAVEMENT** is quite unique, being covered with 'Graffito' representations in marble: scenes from Old Testament history, Moses, Samson, Judas Maccabæus, Solomon, and Joshua by *Duccio*; Abraham's sacrifice, Adam and Eve, Moses on Mt. Sinai, etc., by *Beccafumi*; the symbols of Siena and the towns allied with it, Hermes Trismegistus, Socrates and Crates, the Sibyls, and other figures by masters of less note. The execution varies. The oldest scenes are simple outlines engraved on the white marble and filled with black stucco. Shading was then introduced by the use of grey and also of coloured marble, so that the graffito gradually developed into an elaborate mosaic. Most of these works are now replaced by copies; the originals are in the *Opera del Duomo* (p. 27).

**LEFT AISLE:** 'Altar of the Piccolomini with statues of SS. Peter, Pius, Gregory, and James(?) by *Michael Angelo*, and St. Francis, begun by *Torrigiani*, and completed by *Michael Angelo*. Farther on, adjoining the door of the Libreria, is the Monument of Bandini, with the Risen Christ and angels, attributed to *Michael Angelo*. — The entrance-wall of the Libreria is embellished with fine sculptures in marble, by *Marrina*. Over the door: Coronation of Pius III. (Piccolomini), 1503, who reigned 27 days only, by *Bernardino Pinturicchio*, who also painted the frescoes in the library (see below).

The LEFT TRANSEPT contains the CAPPELLA S. GIOVANNI, at the entrance to which are two columns resting on richly ornamented Renaissance bases. In the interior are a \*statue of John the Baptist by *Donatello*, 1457; statues of SS. Catharine and Ansanus, by *Neroccio*, 1487; a font, perhaps by *Jacopo della Quercia*; handsome stucco enrichments in the Renaissance style; and five small frescoes by *Pinturicchio*, three being scenes from the life of St. John, and two from the life of Alberto Arringhieri, the donor.

The \*PULPIT, octagonal in form and constructed of white marble, borne by ten columns, some of which rest on lions, and adorned with admirable reliefs from the New Testament, is by *Niccolò Pisano*, his son *Giovanni*, and his pupils *Arnolfo* and *Lapo* (1268). The flight of steps was designed by *Bartolo Neroni*, surnamed *Riccio* (1570).

The CHOIR contains richly carved choir-stalls, reading-desk, etc., by *Riccio* (1569), and inlaid work (tarsia) by *Fra Giovanni da Verona* (1503). The bronze \*Canopy is by *Lorenzo di Pietro*, surnamed *Vecchietta* (1472). The frescoes, by *Beccafumi* (1544), were entirely renewed and altered at the beginning of the present century. — The chapels on the right and left of the choir contain the two halves of a \*Picture by *Duccio di Buoninsegna*: on the left the Triumphant Madonna with the Child and saints, the once highly revered 'Majestas', which was placed over the high-altar in 1310 (p. 22), with the inscription: *Mater Sancta Dei, sis causa Senis requiei, sis Dux vita, te quia pinxit ita*. On the right is the Life of Christ, in 26 sections, originally forming a background to the Majestas. In the pavement in front of it is the monument of Bishop *Peccio* (d. 1426), a relief in bronze by *Donatello*. — By the pillars of the dome are two flagstaffs from the standard-waggon of the Florentines (*il caroccio*), captured at Monte Aperto in 1260, or, according to the latest authorities, those of the victorious waggon of the Sienese. Over a neighbouring altar is the crucifix which the Sienese carried with them on that occasion.

In the RIGHT TRANSEPT is the CAPPELLA DEL VOTO, belonging to the Chigi, built by Alexander VII. (Fabio Chigi of Siena, papal nuncio at the Peace of Westphalia in 1618, pope in 1655-67) in 1661, richly adorned with lapis lazuli, marble, and gilding, and containing statues of St. Jerome and Mary Magdalene (said originally to have been an Andromeda) by *Bernini*.

In the left aisle, as already mentioned, is the entrance to the celebrated \*\*Library of the Cathedral (*Libreria*; fee 1½ fr.), formerly the *Sala Piccolominea*, erected by order of Cardinal Francesco Piccolomini, afterwards Pope Pius III., in 1495, and adorned in 1505-07 with ten frescoes by *Pinturicchio*, representing scenes from the life of *Aeneas Sylvius Piccolomini* of Pienza (p. 19), afterwards Pope *Pius II.* (1458-64): (1) Departure of *Aeneas Sylvius* for the Council of Basle; (2) *Aeneas Sylvius* in presence of King James of Scotland, to whom he had been sent by the Council; (3) His coronation as a poet by Emperor Frederick III. at Frankfort in 1445; (4) *Aeneas Sylvius* doing homage to Pope Eugene IV. in the name of the Emperor; (5) Betrothal of Emperor Frederick III. with Eleonora of Portugal at Siena by *Aeneas Sylvius*; (6) *Aeneas Sylvius* created a cardinal by Pope Calixtus III.; (7) *Aeneas Sylvius* elected Pope *Pius II.*; (8) *Pius II.* at the diet of princes in Mantua; (9) Canonisation of Catharine of Siena; (10) Death of *Pius II.* at Ancona, while preaching a crusade against the Turks. Some of these pictures, which are connected by beautiful figures of nude or half-nude children, are admirably preserved. Vasari asserts that Raphael assisted in their execution. It is tolerably certain that Raphael was at Siena at the same time as *Pinturicchio*, and it is not improbable that he furnished the older and less imaginative master with designs of

which the latter availed himself more or less freely. Designs for these frescoes attributed to Raphael are now preserved in the Uffizi (that of No. 1), in the Brera at Milan (No. 3), by the Duke of Devonshire at Chatsworth (No. 4), and by Sign. Baldecci at Perugia (No. 5). — The Missals, embellished with beautiful miniatures, also deserve attention.

Opposite the S. side of the cathedral, in the corner where the steps ascending from S. Giovanni terminate under the arches of the uncompleted nave (p. 25), is the \**Opera del Duomo* (*della Metropolitana*; Pl. 12; C, 5), which contains several interesting works of art.

In the entrance-passage is the custodian's bell (1/2 fr.).

The hall on the GROUND FLOOR contains a famous antique \**Group of the Three Graces*, found at Rome in the reign of Pius III. and presented by him to the cathedral library, but removed thence in 1857 by desire of Pius IX. From this work Raphael made his first studies from the antique (drawing at Venice). The superb Renaissance pedestal is also interesting. The \**Sculptures from the Fonte Gaia* (p. 24) by *Jacopo della Quercia*, representing a Madonna, the Virtues, the Creation of Man, and the Expulsion from Paradise, which are among the master's finest works, are unfortunately much damaged. *Sculptures from the Cappella di Piazza* (p. 23), and others from the façade of the cathedral before its restoration. Drawings and copies of the \**Graffiti of the Cathedral Pavement*, destined to replace the originals; also some of the originals themselves (comp. p. 25). Church-banner with a Transfiguration by *Sodoma*. — On the FIRST FLOOR several interesting plans and architectural designs. Also several early Sienese paintings: four Saints by *Lorenzetti*; a Credo by *Taddeo Bartoli*; predelle by *Duccio*; a \*Nativity of the Virgin by *Pietro Lorenzetti*, in a lifelike genre style; and a picture of the 15th cent. (perhaps by *Sano di Pietro*), showing the original form of the Palazzo Pubblico (p. 23).

Adjoining the Opera is the *Palazzo Reale* (Pl. 23), erected by Bern. Buontalenti in the 16th cent., now the seat of the prefecture and telegraph office. — Farther on, at the other corner of the Via del Capitano (see below) which diverges here, is the *Palazzo Pecci* (Pl. 20), a Gothic brick building of the 13th cent., restored in 1854.

Opposite the façade of the cathedral are the church and hospital of **S. Maria della Scala** (Pl. C, 5), of the 13th century. Over the high-altar of the church is a Risen Christ, a statue in bronze by *Vecchietta*. Adjoining the handsome entrance-hall of the hospital is a large sick-room called 'Il Pellegrinajo', adorned with frescoes from the history of the monastery by *Domenico di Bartolo*, 1440-43, and other masters. Pleasing view from the windows (fee 1/2 fr.). — Descending to the left at the N. angle of the Piazza del Duomo by steps and under several arches, we reach the church *Degli Innocenti* (Pl. C, 4), externally a very rude edifice, but 'with a charming interior in the form of a Greek cross' (Burckhardt).

The above-mentioned VIA DEL CAPITANO leads to the quarters of the town situated on the S. and S.W. hills. It soon crosses the small Piazza Postierla, with the *Palazzo Chigi*, now *Piccolomini* (Pl. 16; C, 5), on the right, which contains two saloons adorned with frescoes by Bernhard van Orley, a Fleming who joined Raphael's school. The column with the wolf in the piazza dates from 1487. — Not far distant, in the Via di Città which diverges here to the left, is the *Palazzo Piccolomini*, now *Nerucci* (Pl. 19), erected by

Bernardo Rosellino in 1463 for Catharine, the sister of Pius II. Beyond it is the *Palazzo Saracini*, the vaulting in the court of which is tastefully painted. — In the Via di Stalloretti, which diverges from the Piazza Postierla to the right, is the *Casa Bambagini-Gallegti*, on the façade of which is a fresco by Sodoma ('Madonna del Corvo').

On the left, in the VIA S. PIETRO, the continuation of the Via del Capitano, is the \**Palazzo Buonsignori* (Pl. 15; C, 5), a handsome Gothic edifice of the 14th cent., in brick, with a rich façade, restored in 1848. The vestibule, court, and staircase are in a heavy rococo style. — At the church of *S. Pietro alle Scale* (Pl. 9; C, 6), which contains paintings by Salimbeni and Rutilio Manetti (16th cent.), the street bends to the right. — Following the main street and passing under an archway, we enter the PIAZZA S. AGOSTINO (Pl. C, 6), with the *R. Collegio Tolomei*, formerly a monastery and now a much frequented grammar-school, and the church of —

**S. Agostino** (Pl. C, 6), remodelled by Vanvitelli in 1755.

Over the 2nd altar on the right, a Crucifixion by *Pietro Perugino*. Slaughter of the Innocents by *Matteo da Siena*, in a chapel on the right. Statue of Pius II. by *Dupré*. Altar-piece, an "Adoration of the Magi" by *Sodoma*. At the back of the choir, on the left, the Legend of S. Agostino Novello in three sections, by *Lippo Memmi*, probably his best work. Also pictures by *Salimbeni*, *Rutilio Manetti*, and others.

Following the Via della Cerchia to the W. of this church, and inclining a little to the right, we enter the Via Baldassare Peruzzi, on the left side of which are the suppressed monastery (now a barrack) and the church of —

**S. Maria del Carmine** (Pl. B, 5), a handsome brick edifice, with campanile and cloisters, by *Baldassare Peruzzi*. On the right is the Cappella del Sacramento with a Nativity of Mary by *Sodoma*. 5th altar on the left, St. Michael by *Beccafumi*.

Opposite is the *Palazzo Pollini*, formerly *Celsi* (Pl. 21; B, 5), attributed to Peruzzi. — We may now proceed straight on through the Via delle Fosse di S. Ansano (with the *R. Istituto Toscano dei Sordo-Muti*, or Deaf and Dumb Asylum) either to the Piazza del Duomo, or, by turning a little to the left towards the end of the way, we may reach the Porta Fontebranda (see p. 32).

Outside the *Porta S. Marco* (Pl. A, 5) there is a fine view.

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The E. angle of the Piazza del Campo is occupied by the \***Palazzo del Governo** (Pl. 17; D, E, 5), one of the most imposing private edifices at Siena, erected for *Giacomo Piccolomini* in 1469-1500, probably from a design by *Bernardo Rossellino*. The principal façade with its tasteful decorations in wrought iron.(horses' heads, etc.) looks towards the Via delle Loggie and the small Piazza Piccolomini. The palace now contains the extensive \*Archives (director, Cav. Banchi), one of the most important collections of the kind in Italy.

*Parchment Charters*, 52,000 in number, the oldest dating from 736. Under glass are a number of interesting specimens of these documents,

*Autographs* of celebrated men (Pius II., Leo X.), *Miniatures*, etc. There is also a valuable collection of the *Covers of the old Treasury Registers (Biccherne)*, in chronological order, painted with scenes from sacred and profane history, and affording an admirable survey of the development of Sienese art. They include works by *Dietisalvi*, *Duccio*, and the *Lorenzetti*.

In the vicinity is the *University* (see p. 30). — The *\*Loggia del Papa* (Pl. 11; E, 5), in the Piazza Piccolomini, opposite the Pal. del Governo, was erected in 1460 by the Sienese *Antonio Federighi* by order of Pius II., and dedicated by the pope 'gentilibus suis'.

Adjacent is the church of **S. Martino** (Pl. 8; E, 5, 6).

Over the 2nd altar on the right, a Circumcision of Christ by *Guido Reni*. On each side of the 3rd altar are ornamental sculptures in marble by *Lorenzo di Mariano*, surnamed *Il Marrina*; on the left: Nativity of Christ by *Beccafumi*. The choir contains gilded wooden statues, attributed to *Jacopo della Quercia*.

The **VIA RICASOLI**, which begins by the Loggia del Papa, traverses the crest of the S.E. hill and leads to Porta Pispini and Porta Romana, the two S.E. gates. — Immediately to the right in this street is the *Fonte di Pantaneto*, dating from 1352, recently restored. To the left, a little farther on, the Via di Follonica descends to the *Fonte di Follonica*, constructed in 1239 and situated in a garden far below. — After 5 min. more, a few paces beyond the church of *S. Giorgio* (Pl. E, 6), the **VIA DE' PISPINI** diverges to the left, in which we first reach the church of —

**S. Spirito** (Pl. E, 6, 7), with a dome dating from 1508, and a portal from 1519, the latter designed by *Baldassare Peruzzi*.

The 1st chapel on the right (Cappella degli Spagnuoli) contains \*Paintings by *Sodoma*: in the lunette, St. James on horseback (fresco); on the pillars, SS. Antonius Abbas and Sebastian; in the lunette of the altar, The Madonna presenting the gown of the Order of the Dominicans to St. Alfonso, in the presence of SS. Cecilia and Lucia (the last three oil-paintings). To the right is a Nativity of Christ in terracotta by *Ambrogio della Robbia*. — Over the door leading to the sacristy, Crucifixion, by *Sano di Pietro*. — Over the 3rd altar to the left, Coronation of the Virgin by *Pacchia*. — In the CLOISTERS (sagrestano 5-6 soldi): Crucifixion by a pupil of *Fra Bartolomeo*, probably designed by the great master himself.

The *Fonte de' Pispini* dates from 1534. The neighbouring *Porta Pispini* is adorned with a damaged fresco (Nativity) by *Sodoma*.

Opposite S. Spirito we enter the Vicoletto del Sasso, follow to the right the broad Via S. Girolamo, and passing the column with the wolf, reach S. *Girolamo* (Pl. D, 7), belonging to a nunnery (3rd altar to the left: Madonna by Matteo da Siena, framed in marble by Lor. di Mariano). On the left we next reach the church of —

**SS. Concezione, or Servi di Maria** (Pl. D, 8), erected in 1471, with a beautiful interior (1511-33) attributed to *Bald. Peruzzi*.

First altar to the right: Madonna, by *Coppo di Marcovaldo*, 1261. Fourth altar to the right: Slaughter of the Innocents, by *Matteo da Siena*, 1491; above, Adoration of the Shepherds, by *Taddeo Bartoli*. — In the right transept, above the first door leading to the sacristy: 'La Vergine del Popolo', by *Lippo Memmi*, an able work. — At the back of the high-altar, 'Madonna del Manto', ascribed to *Giovanni di Pietro*, 1436. The Coronation of the Virgin, by *Fungai* (1500?), is one of his earlier works.

The *Porta Romana* (Pl. D, 8) is adorned with a fresco (Coronation of the Virgin) begun by *Taddeo Bartoli* and finished by

Sano di Pietro. — About  $\frac{1}{3}$  M. beyond the gate is the church of *Madonna degli Angeli*, the choir of which contains a Madonna with saints, by Raffaele da Firenze, 1502.

Opposite the N. side of the Palazzo del Governo (p. 28) the VIA S. VIGILIO leads to the E. to the church of the same name and to the University (Pl. 28; E, 5). The entrance to the latter is in the corner to the right; in the corridor is the monument of the celebrated jurist Niccolò Aringhieri (d. 1374), with a bas-relief representing the professor in the midst of his audience.

The neighbouring church of *S. Maria di Provenzano* (Pl. 7; E, 5) dates from 1594. — Traversing several streets to the E. we reach the grass-grown PIAZZA DI S. FRANCESCO (Pl. F, 5), in which rise the church of S. Francesco and the Oratorio di S. Bernardino.

The church of S. Francesco, finished in 1236, contains (in the left transept) frescoes by Ambrogio Lorenzetti, representing the Crucifixion, St. Francis receiving the gown of his order, Martyrs in Asia. The chapel of the Seminary adjoining the church contains a \*Madonna nourishing the Child, by Lorenzetti (wall facing the windows), and a Madonna and saints by Barna (left wall).

The \*Oratorio di S. Bernardino (Pl. F, 5; fee 1 fr.) possesses admirable pictures, especially by *Sodoma*.

LOWER ORATORIO: Scenes from the life of St. Bernardino, of the close of the 16th century. — \*UPPER ORATORIO: Presentation in the Temple, Salutation, Assumption, and Coronation of the Virgin; Ss. Antony, Louis, and Francis, by *Sodoma*, 1518-32, the single figures being of great beauty. Betrothal and Death of the Virgin, by *Beccafumi*, 1518. Nativity of the Virgin, Annunciation, and St. Bernardino, by *Girol. del Pachia*, 1185. The visitor should observe the admirable enrichments of the ceiling, the frieze, etc., which are among the most tasteful of early-Renaissance works, executed by *Giuliano Turapilli* after 1496. Altar-piece by *Beccafumi*, 1537.

The Via dei Rossi leads straight to the VIA CAVOUR, which with its prolongation, the Via Camollia, extends from the Casino de' Nobili (p. 24) to the Porta Camollia, a distance of nearly 1 M. Approaching from the Casino de' Nobili, we first reach a small piazza, named after the Palazzo Tolomei (Pl. 26; E, 4), a Gothic edifice of 1205, on the left, and also adorned with a wolf. Farther on, the Palazzi Palmieri (1540), *Bichi* (1520), with a fine loggia with modern paintings, *Gori* (1677), and \**Spannocchi* (Pl. 25; E, 4), built in 1470 by a Florentine master, with a bold colonnaded court, and recently thoroughly restored. — In the vicinity is the Piazza Salimbeni, with a statue of *Sallustio Bandini* (1677-1766), the drainer of the Sienese Maremme, by Tito Sarrocchi, erected in 1880.

To the left diverges the VIA DELLE BELLE ARTI, which contains the Art Institution and the Library and leads straight to the church of S. Domenico.

The \*Instituto delle Belle Arti (Pl. 10; E, 4) contains a valuable collection of pictures, principally of the older Sienese school, formed at the beginning of the present century of works procured

from suppressed monasteries and from the Palazzo Pubblico, and gradually extended since that period. Adm. 9-3 daily (1 fr.), except on Sundays and holidays.

At the entrance, reliefs of little value. The numbering of the pictures is as nearly as possible chronological and begins in the corridor to the left with the early Sienese school. I. CORRIDOR: 1-5. Pictures in the Byzantine style; 6. *Guido da Siena* (?), Madonna. The next are by unknown masters. 18. *Margaritone d'Arezzo*, St. Francis; 23. *Duccio di Buoninsegna*, Madonna with four saints; 39. *Simone di Martino* (?), Madonna with four saints; 40, 48-52, by *Ambrogio Lorenzetti*; below, 45. Annunciation (1344); 50, 51, 55-59, by *Pietro Lorenzetti* (about 1330); 66. *Niccolò di Segna* (1345), Crucifix; \*90. *Lippo Memmi*, Madonna. — II. CORRIDOR: 109. *Mino del Pelliccio* (1362), Madonna. — III. CORRIDOR: 125-131. by *Taddeo Bartoli* (1409); 134-139, by *Giovanni di Paolo* (1445); 140. *Pietro di Giovanni*, S. Bernardino; 141-147, 150-152, by *Sano di Pietro* (1479), the Fra Angelico of Siena; 153-156. *Neroccio di Bart. Landi*, 153. Madonna and saints, 1476; 166-170, by *Matteo da Siena* (1470).

SMALL Rooms in the 2nd corridor to the left. 1st Room: 201. *Sano di Pietro*, Madonna appearing to Calixtus III.; \*205. *Sodoma*, Christ about to be scourged, al fresco, from the cloisters of S. Francesco; 219, 220. *Luca Signorelli* (?), two frescoes (*Aeneas departing from Troy*, and *liberation of captives*), with beautiful frames and handsome pilasters in carved wood, executed by *Barili*, 1511 (from the Palazzo del Magnifico). — 2nd Room: 236, 241. *Spinello Aretino* (1384), Death and Coronation of the Virgin. — We next visit the room at the end of the 1st corridor in a straight direction: 294. *Sano di Pietro*, Madonna with saints, a large altarpiece; 296. *Pacchiarotto*, Annunciation and saints. — We now come to a small room containing pictures of a later period. In the last room antique sculptures. — We then return to the entrance and enter the —

GREAT HALL. Immediately to the right and left: \*341, 342. *Sodoma*, Christ on the Mt. of Olives and in hell, two frescoes; 345. *Fugai*, Madonna and saints; 356. *Sodoma*, Judith; 352. *Beccafumi*, Madonna; 365. *Francesco di Giorgio*, Nativity of Christ; 368. *Beccafumi*, Fall of the angels; 369. *Francesco di Giorgio*, Coronation of the Virgin; \*371. *Sodoma*, Descent from the Cross. — The following Room contains upwards of 100 pictures of different schools, including: 26. Old copy of Raphael's *Madonna della Perla* (at Madrid); 36. *Caravaggio*, Morra-players; 39. *Morone*, Portrait; 45. *Pinturicchio*, Holy Family; \*53. *Schongauer* (?), Portrait; \*54. *German School*, Portrait of Charles V.; \*63. *Beccafumi*, St. Catharine o Siena with the stigmata; 71. *Sodoma*, Same; 73. *German School*, Portrait; \*81. *Palma Vecchio*, Madonna and Child to whom a saint introduces the donor; 85. *Sodoma*, Nativity; 91, 99. *Fra Bartolomeo*, St. Catharine and St. Mary Magdalene; 103. *Palma Giovane*, Brazen Serpent; 105, 106. *Sodoma*, Pieta and Madonna. — The next Room contains the seven original cartoons of *Beccafumi* from the history of Moses, executed in marble-graffito on the pavement of the cathedral. — Several fine works in carved wood by *Gosi*, *Guidi*, and *Querci* (p. 23) are generally exhibited here.

The **Biblioteca Comunale** (Pl. 1; D, 4), containing 40,000 vols. and 5000 MSS., is reputed the oldest in Europe. (In the 17th cent. Siena possessed sixteen libraries, and in 1654 even one for women.)

The chief objects of interest are: the "Greek Gospels, formerly in the chapel of the imperial palace at Constantinople, of the 9th cent., magnificently bound and mounted in silver; "Treatise on architecture by *Francesco di Giorgio*, with sketches and drawings by the author; "Sketch-books of *Baldassare Peruzzi* and *Giuliano da Sangallo*.

Beyond the library, to the left, we descend the Via Costa S. Antonio, and enter the first side-street to the right, which leads straight to the upper entrance of the **House of St. Catharine** (Pl. 3; D 4): 'Sponsæ Christi Katherine domus'. Visitors knock at the door

to the left ( $\frac{1}{2}$  fr.). St. Catharine of Siena, the daughter of a dyer, was born in 1347, took the veil at the age of eight, and having become celebrated for visions, she prevailed on Pope Gregory VI. to retransfer the papal throne from Avignon to Rome (1377). She died in the year 1380, and was canonised in 1461. The best-known vision is that of her betrothal with the Infant Christ, a favourite theme with painters. Her festival is on 30th April.

The different rooms in the building have been converted into small chapels or ORATORIES, which belong to the *Confraternità di S. Caterina*. Above the altar in one of the UPPER ORATORIES, once a kitchen, is a portrait of the saint, by *Fungai*; the other pictures are by *Salimbeni* and *Fr. Vanni*; attention should also be paid to the beautiful ceiling, the pilasters and the Pavement of glazed tiles. — The pretty little court is attributed to *Bald. Peruzzi*. — The ORATORIO DEL CROCIFISSO contains the wonder-working crucifix, a work by *Giunta Pisano* (?), from which St. Catharine, according to the legend, received the stigmata. — Below is the CHURCH, containing the following paintings: *Girol. del Pacchia*, St. Catharine healing *Matteo di Cenni* from the plague; St. Catharine rescuing Dominicans from robbers; The dead body of St. Agnes of Montepulciano stretching out her foot to be kissed by St. Catharine. The fourth picture, representing the saint being attacked by Florentine soldiers, is by *Salimbeni*, 1604, in the lunette, above the altar, "Angels by *Sodoma*".

On leaving the church (the façade of which deserves notice) we come to the VIA BENINCASA (formerly *dei Tintori*; Pl. D, 4), which is still inhabited, as in ancient days, by dyers and fullers. Not far distant is the celebrated fountain of \*Fontebranda (Pl. C, D, 4), very picturesquely situated at the base of the hill of S. Domenico, mentioned as early as 1081, renovated in 1198, and praised by Dante (Inf. 30, 78: 'Per Fontebranda non darei la vista'). — The Via di Fontebranda ascends to the Campo (on the left), and to the cathedral (on the right). — Passing the fountain, and ascending to the right, we reach —

**S. Domenico** (Pl. D, 3, 4), a lofty brick edifice in the Gothic style (1220-1465), the massive substructions of which rest on the slope of the hill, with a campanile dating from 1340.

The INTERIOR is destitute of aisles, and has a transept and open roof. At the entrance, to the right, is the CAPPELLA DELLE VOLTE (closed), containing a Madonna and saints by *Girolamo di Benvenuto*, 1508, and an altar-piece, St. Catharine by *Andrea Vanni*. — Farther on, to the right: Monument of the mathematician *Gius. Pianigiani* (d. 1850), by *Becheroni*. — Third altar: St. Peter the Martyr, by *Salimbeni*, 1579. — The \*CHAPEL OF ST. CATHARINE, in which the head of the saint is preserved in a silver reliquary enclosed in a shrine dating from 1466, is adorned with admirable frescoes by *Sodoma*. On the wall near the altar, St. Catharine in ecstasy, supported by two sisters (the so-called 'Svenimento', or faint), and an angel bringing her the host; on the wall to the left, The prayer of the saint saving the soul of a decapitated culprit; to the right, Healing of the possessed, by *Francesco Vanni*, 1593. The two saints on the right and left of the entrance are by the same master; the ceiling was executed by *Sodoma*. — The pavement of the chapel is richly decorated with graffiti representations on marble. — Last altar to the right: Nativity of Christ of the school of *Franc. di Giorgio*, executed under the influence of Luca Signorelli, to whom the work was formerly attributed; the upper part is probably by *Matteo da Siena*, the foreground by *Fungai*.

CHOIR. The beautiful \*Marble Ciborium at the high-altar, hitherto ascribed by the Sienese to Michael Angelo, is more probably the work

of *Benedetto da Majano*. — A beautiful \*View of the lofty and imposing Cathedral may be obtained from the window at the back of the high-altar. — The 2ND CHAPEL to the left of the high-altar contains a Madonna by *Guido da Siena*, an interesting picture, although the date 1221 appears to be spurious (1281). To the right: SS. Barbara, Mary Magdalene, and Catharine by *Matteo da Siena*, 1479; in the lunette above, a Pietà by *Girol. Benvenuto*; the Madonna with saints to the left is by the same master, 1508; the lunette representing the Adoration of the Magi is by *Matteo da Siena*. — The 2ND CHAPEL to the right of the high-altar contains numerous old tombstones with coats-of-arms, many of which belong to Germans who studied at the university in the 15th and 16th centuries.

We now return by the Via del Paradiso and the small Piazza Giuseppe Pianigiani, in which stands the little church of *S. Maria delle Nevi* (Pl. 6; E, 4), with a charming Renaissance façade (towards the Via Cavour), and a good picture by *Matteo da Siena* (Madonna with numerous saints, 1477), to the VIA CAOUR (p. 24), which farther on contains the *Pal. Mocenni*, *Pal. Ciaia*, and others.

We next come to the small Piazza S. Petronilla (Pl. E, F, 3), on the right, whence the *Via Garibaldi* leads to the Porta S. Lorenzo and the railway-station. — The streets to the left of Via Cavour open into the *Lizza* (Pl. E, 2, 3), a small promenade which was laid out in 1779 on the site of a former fortress erected by Charles V., commanding good views of S. Domenico and the Cathedral. These walks extend as far as the entrance to *Fort St. Barbera*, built by Cosimo I. in 1560, open to the public and commanding a fine view.

Farther on, the Via Cavour takes the name of VIA DI CAMOLLIA (Pl. F, 1, 2). We diverge to the right to the old monastery *di Campansi*, now the poor-house (Pl. F, 2; ring); the cloisters are adorned with a fresco by *Matteo Balducci*. Handsome rococo church.

We follow the Via Camollia for some minutes more; opposite a small piazza we turn to the left under an archway, and descending the Via Fontegiusta, arrive at the little church of —

**Fontegiusta** (Pl. F, 2), belonging to a brotherhood (if closed, ring the bell to the right), and built by *Francesco di Cristofano Fedeli* and *Giacomo di Giovanni* in 1479. The vaulting, borne by four marble columns, dates from 1482; the N. Portal from 1489. Beautiful \*High-altar by *Lorenzo di Mariano* (1517), one of the finest existing sculptures of Raphael's time. The simple but fine bronze holy-water basin is by *Giov. delle Bombarde* (1480). The 3rd altar to the right is adorned with a Coronation of the Madonna by *Fungai*; the 2nd to the left with a restored fresco by *B. Peruzzi*, the Sibyl announcing to Augustus the Nativity of Christ.

Farther on in the Via Camollia, to the right, No. 48, opposite the small church of *S. Pietro della Maggione*, is the house of *Baldassare Peruzzi* (p. 22), indicated by an inscription, a building of no architectural merit.

A pleasant WALK may be taken by a road skirting the town-walls to the right, outside the *Porta Camollia* (Pl. F, 1), with fine views of the Tuscan hills. On a height opposite, beyond the railway-station, lies the monastery of *Osservanza* (see below); in the valley

below, outside the *Porta Ovile* (Pl. F, 4), is the picturesque *Fonte Ovile*. In about  $\frac{1}{2}$  hr. we reach the *Porta Pispini* (Pl. F, 8; p. 29). — About  $\frac{1}{2}$  M. beyond the *Porta Camollia*, on the road to Colle, stands the \**Palazzo dei Turchi*, generally known as the *Pal. dei Diavoli*, a fine brick building of the close of the 15th century.

The *Campo Santo* is adorned with sculptures by *Dupré*, *Sarrocchi*, and others. *Sarrocchi* was also the sculptor of the figure of *Italia*, erected in the *Piazza dell' Indipendenza* in 1879 to the Sienese who fell while fighting for the independence of their country.

**Excursions** (most of them best made by carriage). — About  $2\frac{1}{2}$  M. to the N.E. of Siena, beyond the railway-station, is situated the suppressed Franciscan monastery of *L'Osservanza*, erected in 1423. The N. aisle of the church contains a \*Coronation of the Virgin, a relief of the school of *Delta Robbia*; at the back of the high-altar, two \*Statues, Mary and the Archangel Gabriel, of the same school. *Pandofo Petrucci* is interred in this church (d. 1512; p. 21).

**S. Colomba**, *Celsa*, and **Marmoraja** are most conveniently visited on horseback; there and back, with stay, in  $5\frac{1}{2}$  hrs.; horse 5 fr.; one-horse carriage (carozzino) 6 fr. For larger carriages the road is only good as far as S. *Colomba*. — Leaving the *Porta Camollia*, we follow the high-road for  $2\frac{1}{2}$  M. and then diverge to the left by the road descending between two cypresses into the valley. This road leads us to the villa *S. Colomba* ( $4\frac{1}{2}$  M.), designed by *Bald. Peruzzi*, now the property of the *Collegio Tolomei* (p. 28), with handsome staircase, and fine view from the balcony. — After descending from *S. Colomba* we continue to follow the road by which we arrived, which leads through beautiful woods to *Celsa* ( $3\frac{3}{4}$  M. from *Colomba*), a castellated villa, also designed by *Bald. Peruzzi*, where *Mino Celsi*, a defender of the doctrines of Luther, lived at the beginning of the 16th century. View from the highest story (refreshments sold by the fattore of the villa). — About  $2\frac{1}{4}$  M. beyond *Celsa* is *Marmoraja*, where on 7th Sept., 1187, peace was concluded between the Republic of Siena and Bishop *Hugo* of Volterra. The piazza in front of the church affords a fine view of Volterra, Colle d'Elsa, S. Gimignano, etc.

The *Certosa di Pontignano*, 5 M. from the *Porta Ovile*, was founded in 1343, fortified in 1383, and suppressed in 1810. The church was modernised in the 17th cent. \*View from the Parochia.

**S. Ansano in Dofana**, 9 M. from *Porta Pispini*, is reached by a good road diverging from the high-road to the left about  $1\frac{1}{4}$  M. beyond the *Taverna d'Arbia*, near the bridge over the *Arbia*. The parish-church contains a Madonna by *Bald. Peruzzi*. Visitors should apply at the parsonage for a guide with the keys of the (8 min.) *Martirio di S. Ansano*, a handsome brick edifice by *Bald. Peruzzi*, containing a Madonna and saints by *Pietro Lorenzetti*, 1329.

The *Abbazia di S. Eugenio*,  $1\frac{1}{4}$  M. to the S. of the *Porta S. Marco*, commonly known as *Il Monastero*, is an ancient Benedictine monastery said to have been founded by *Warnfried*, a Lombard, in 750, fortified in 1553 by *Pietro Strozzi*, and secularised last century. The buildings are thoroughly modernised. The church contains several early Sienese pictures, some of which have been ruined by restoration. \*View from the garden.

The high-road next leads to the *Osteria della Volte*, about 5 M. beyond the *Porta S. Marco*, whence a road diverges to the right to (4 M.) *Cetinale*, a villa erected by *Flavio Chigi*, a nephew of Pope Alexander VII., from designs by *Carlo Fontana* in 1680. With the villa is connected the 'Thebais' park, profusely embellished with sculptures and chapels in the taste of the period. Fine view from the hill ('Romitorio') above the villa.

About  $1\frac{1}{2}$  M. beyond the *Osteria della Volte* lies the venerable church of *S. Giovanni di Ponte allo Spino*, dating from the beginning of the 11th century. About 3 M. further is *Rosia*, the church of which contains a holy-water basin of 1332. We may then proceed to (2 M.) *Torri* or *S. Mustiola a Torri in Val-di-Merse*, an old monastery belonging to the

Vallombrosians, possessing a church, consecrated in 1189, and a fine Romanesque monastery-court, now used as farm-buildings.

About 9 M. to the S. of Rosia (along the road to Massa Marittima, and then to the left) lie the ruins of the Cistercian monastery of **S. Galgano**, founded in 1201 by Ildebrando Pannochieschi, Bishop of Volterra. The abbey-church, a building of travertine and brick, erected in 1240-68, is imposing even in its ruins. The only relics of the original architecture in the secular buildings, now used as a farm, consist of a few windows. The monks were distributed among other monasteries in 1652, and in 1781 the church, which had been injured by lightning, was closed.

The château of **Belcaro**, to the W. of Porta Fontebranda, reached by carriage in 1½ hr., commands a splendid view of Siena and its environs. On the ground-floor is a ceiling-painting by *Bald. Peruzzi*: Judgment of Paris. The frescoes in the chapel, by the same master, have been sadly injured by recent restorations.

FROM SIENA TO MONTE OLIVETO, 19 M. to the S., a drive of 3½ hrs. (carr. there and back 25 fr. and a fee of 5 fr.). It may also be reached from the stations nearer to it, such as Asciano (p. 16; one-horse carr. 12 fr.) and S. Giovanni d'Asso (p. 17; short-cut for pedestrians, 1½ hr.).

We quit Siena by the Porta Romana and follow the high-road, which before the construction of the railway was one of the great commercial routes to Rome, and affords a succession of charming views. On the left (3 M.) is the *Borgo Malamerenda*, said to derive its name from the story, that eighteen members and partisans of the Tolomei family were assassinated at a banquet (merenda) here in 1331 by their enemies the Salimbeni. We then pass *Isola* and *Tressa* on the left, cross the *Arbia* and the *Ombrone*, and reach *Buonconvento*, a small town with 3400 inhab., where the Emperor Henry VII. died in 1313. It was fortified by the Sienese in 1366; the churches contain early Sienese pictures. — Beyond Buonconvento we leave the high-road by a road diverging to the left, which leads across chalk hills in numerous windings (pedestrians may effect a saving of fully 1½ M. by taking the short-cuts) to the famous, but now suppressed Benedictine monastery of —

**Monte Oliveto Maggiore** (a tolerable dinner may be obtained from the monks who are left in the building as custodians; for a lengthened stay 4 fr. per day), founded in 1320 by Bernardo Tolomei, afterwards greatly enriched by donations, and still affording an excellent idea of a great establishment of the kind. The monks must have been wonderfully energetic to have been able to transform the sterile chalk-soil here into a smiling oasis. *Aeneas Sylvius Piccolomini* (*Pius II.*) gives an interesting description of the monastery in his annals.

The walls of the MONASTERY COURT are adorned with celebrated Frescoes by *Luca Signorelli* (1497) and *Ant. Bazzi*, called *Sodoma* (1505), representing scenes from the legend of St. Benedict. The order of the pictures does not correspond with the date of their execution. The series begins with the first picture on the wall opposite the entrance (adjoining the entrance to the church), representing St. Benedict's departure from home, by *Sodoma*. The earliest part of the series are the frescoes on the entrance-wall, executed by *Signorelli*, eight in number: Totila kneeling to the saint; Soldier in disguise, attempting to deceive the saint; Temptation of the fasting monk; Punishment of two monks addicted to dainties; Resuscitation of a dead man whom Satan has thrown from a wall; Conjuration of Satan; Fall of the idol; Fall of a house. — The 'Sending forth of Missionaries', on the left of the corner to the right, is by *Riccio*, but all the other pictures are by *Sodoma*, whose sense of beauty is everywhere apparent, though he is doubtlessly far inferior to *Signorelli* in depth and excellence of conception and execution. In the first pictures by *Sodoma* we can trace a resemblance to the frescoes of *Pinturicchio* in the Cathedral library at Siena, and, in the others, features that recall *Leonardo da Vinci*. — The CHURCH (entrance to the left of the monastery court), which was modernised last century, contains little to detain us, beyond the handsome choir-stalls and reading-desk, in inlaid work, by *Fra Giov. da Verona* (1502-5). — In the LIBRERIA are a door and a cabinet,

also beautifully inlaid by the same master. — The visitor should notice the extensive stables at the back of the monastery, the different sections of which bear the names and arms of the chief towns of Italy, in order that guests might know on arriving where to put up their horses.

About  $1\frac{1}{2}$  M. to the E. of Monte Oliveto lies *Chilosure*, commanding beautiful views. It was a populous and prosperous place down to 1348, when the plague swept away nearly all the inhabitants, but is now of no importance. — Hence to S. Giovanni d'Asso,  $2\frac{1}{2}$  M., see pp. 16, 17.

## 6. From Florence by Arezzo and Terontola (*Chiusi, Rome*) to Perugia.

103 M. RAILWAY. Express in  $4\frac{1}{4}$  hrs., fares 18 fr. 70, 13 fr. 15 c.; ordinary trains in 6-8 hrs., fares 17 fr. 75, 12 fr. 20, 8 fr. 45 c. — To Arezzo,  $5\frac{1}{2}$  M., in 2-4 hrs., fares 9 fr. 95 c., 7 fr., or 9 fr. 45, 6 fr. 50, 4 fr. 50 c.; thence to Cortona,  $17\frac{1}{2}$  M., in  $1\frac{1}{2}$ -2 hr.; fares 3 fr. 20, 2 fr. 20 c., or 3 fr. 5, 2 fr. 5, 1 fr. 40 c. — Those who wish to see Arezzo and Cortona, and arrive at Perugia in one day, had better leave Florence in the afternoon or evening and sleep at Arezzo.

The *Express to Rome* quits the Perugia line at TERONTOLA (see R. 7), where passengers for Perugia generally change carriages.

*Florence*, see *Baedeker's Northern Italy*. The train describes a curve round the town and runs along the N. bank of the Arno. By degrees the valley contracts; Fiesole on the height to the left long remains visible.  $7\frac{1}{2}$  M. *Compiobbi*. To the left rises the mountain-chain of the Pratomagno.  $10\frac{1}{2}$  M. *Sieci*. 13 M. *Pontassieve*, at the influx of the *Sieve* into the Arno; to the left a beautiful glimpse of the valley of the Sieve. The train passes through a short tunnel, and then crosses to the left bank of the Arno. 18 M. *Rignano*; the train passes through another tunnel and reaches ( $22\frac{1}{2}$  M.) *Incisa*, with a conspicuous castle. The river forces its way here through the limestone rock, whence the name of the village.  $25\frac{1}{2}$  M. *Figline*. The valley of the Arno near Figline, and farther on, near Montevarchi and Arezzo, is very interesting to palaeontologists owing to the numerous fossil bones of the elephant, rhinoceros, mastodon, hippopotamus, hyæna, tiger, bear, etc., which have been found here. This basin seems to have been filled with a fresh-water lake at some remote period.

30 M. S. *Giovanni*, a small town to the left, the birthplace of the famous painter *Masaccio* (in 1401) and of *Gior. da S. Giovanni*, surnamed *Manozzi* (1590-1636). The *Cathedral* contains pictures by the latter: Beheading of John the Baptist, Annunciation, etc. The sacristy of *S. Maria delle Grazie*, on the old town-wall, contains a Madonna, formerly ascribed to *Masaccio*, and a few other old paintings.

$33\frac{1}{2}$  M. *Montevarchi* (*Loc. d'Italia*, in the main street), with 9600 inhabitants. The loggia of the principal church in the piazza is embellished with an elaborate relief by *Della Robbia*; opposite is the house of *Benedetto Varchi* (d. 1555), the Florentine historian and independent favourite of Cosimo. The *Accademia di Val d'Arno* contains a valuable collection of fossil bones (see above).

Views as far as Arezzo on the left. The train ascends, passing through four tunnels, to (39 M.) *Bucine*, a village close to the line on a hill to the right. Four more tunnels. 42 M. *Laterina*; 45 M. *Ponticino*. The train now gradually ascends to the plain of Arezzo, which is visible to the left in the distance. 54 $\frac{1}{2}$  M. *Arezzo*.

**Arezzo.** — \*INGHILTERRA, \*VITTORIA, opposite each other in the Via Cavour; GLOBO, Corso 17; CANNON D'ORO, unpretending, near the station. — *Caffè dei Constanti*, Via Cavour.

Arezzo (780 ft.), the ancient *Arretium*, the seat of a bishop and a prefect, is a clean and pleasant town with 11,200 (or, including the neighbouring villages, 39,000) inhab., in a beautiful and fertile district, abounding in historical reminiscences.

*Arretium* was one of the most powerful of the twelve confederate cities of Etruria, and (like Cortona and Perusia) concluded peace with the Romans in the great war of B.C. 310, after which it continued to be an ally of Rome. In 187 the Consul C. Flaminius constructed the *Via Flaminia* from Arretium to Bononia (Bologna), of which traces are still distinguishable. In the civil war Arretium was destroyed by Sulla, but was subsequently colonised (*Colonia Fidens Julia Arretium*), and again prospered. Its manufactures were red earthenware vases, of superior quality, and weapons. — In the middle ages the town suffered greatly from the Goths and the Lombards, and at later date from the party-struggles of the Guelphs and Chibellines, in which it generally took the part of the latter against the Guelphs of Florence. In the 14th cent. it was for a time subject to the rule of the Tarlati, and in 1337 temporarily, and in the 16th cent. under Cosimo I. finally to that of Florence.

Arezzo was the birthplace of many distinguished men, of whom may be mentioned: *C. Cilnius Maecenas* (d. 9 A.D.), the friend of Augustus and patron of Virgil and Horace; the Benedictine monk *Guido Aretino* or *Guido Monaco* (1000-1050), the inventor of our present system of musical notation; *Francesco Petrarca*, the greatest lyric poet of Italy, born of Florentine parents in 1304 (d. 1374); *Pietro Aretino*, the satirist (1492-1557); several members of the noble family of the *Accolti*, jurists and historians, in the 15-17th cent.; *A. Cesalpini*, the botanist and physician (1519-1603); *Franc. Redi*, the physician and humourist (d. 1695). — Arezzo has also produced several artists: *Margaritone* (about 1236), a painter and sculptor of no great importance; *Spinello Aretino* (1318-1410), an able pupil of Giotto, whose style he steadily followed and rendered popular (his best works are in S. Miniato near Florence, in the Campo Santo at Pisa, and in the Palazzo Comunale in Siena); at a later period *Giorgio Vasari* (1512-74), the painter, architect, and biographer of artists. The town, however, never possessed a school of its own. Its requirements in the province of art, which were at their height in the 13-14th cent., were fulfilled by Florentine and Siennese masters, and Giotto, Lippo Memmi, Lorenzetti, and others were employed here.

Leaving the station, we follow the new *Via Guido Monaco* across the **PIAZZA GUIDO MONACO**, where a statue of *Guido Monaco* (see above), by Salvini, was erected in Sept., 1882. A little farther on the *Via Guido Monaco* ends in the **VIA CAOUR**. Here, in the small Piazza S. Francesco, is a *Monument to Count Fossumbroni* (b. at Arezzo 1754, d. 1844; Pl. 1; p. 41).

**S. Francesco** (Pl. 2) contains fine frescoes of the 15th century.

In the **CHOIR**: \*Frescoes by *Piero della Francesca*, the master of Luca Signorelli (best light in the evening). They narrate the legend of the Holy Cross, according to which a seed of the tree of knowledge, planted upon Adam's grave, grew up to be a tree. Solomon caused the tree to be

told and a bridge to be constructed of the wood, of which the Queen of Sheba afterwards discovered the origin. At a later period it was used for making the Holy Cross. The Emp. Heraclius rescued the cross in a battle with the Persians, and it was afterwards re-discovered by St. Helena. All these scenes, from the death of Adam down to the finding of the cross, are pourtrayed by Piero with great technical skill, in which respect, as well as in his appreciation of the nude, he surpassed all his contemporaries. His pictures, however, are stiff and destitute of gracefulness.



— The Evangelists on the ceiling have been attributed to *Rossi di Lorenzo*. — The NAVE, recently freed from whitewash, contains frescoes by *Spirito di Susto*, badly injured. The following pictures are also placed here temporarily: Madonna surrounded by numerous saints; a characteristic work of the Sienese master *Pietro Lorenzetti*, brought from the church of the Pieve; and St. Rochus being invoked during the plague, two pictures

by *Bartolommeo della Gatta*, a master who was influenced by Signorelli. — The chamber at the bottom of the CAMPANILE, entered from the choir, also contains frescoes by *Spinello Aretino*, recently relieved of the white-wash (Christ enthroned; St. Michael and other angels fighting with the hosts of hell; People praying to St. Michael during the plague at Rome, etc.).

The Via Cavour forms a right angle with the Corso VITTORIO EMANUELE, the principal street of the town. Ascending this street, to the left, we observe on the right the interesting church of —

**S. Maria della Pieve** (Pl. 3), which is said to have been built at the beginning of the 9th cent. on the site of a temple of Bacchus; tower and facade of 1216. The latter is very peculiar, consisting of four series of columns, distributed with singular incongruity. Ancient sculptures over the doors. The Interior, now undergoing restoration, consists of a nave and aisles with a dome.

At the back of the church is the PIAZZA GRANDE, with a fountain and a *Monument of Ferdinand III.* (Pl. 4), erected in 1822. On the N. side are the *Loggie* (Pl. 5) built by Vasari in 1573. — Adjoining the choir of S. Maria della Pieve is the —

\***Museum** (Pl. 6) in the building of the *Fraternità della Misericordia*, with a handsome Gothic façade of the 14th century.

Visitors ring on the first floor opposite the entrance-door. Rooms I. and II. contain a rich *Palaeontological Collection*, chiefly from the vicinity of Arezzo (comp. p. 36). Among the fossils is a stag's head found in the Chiana Valley not far from Arezzo. — Room III. By the wall of the entrance, antique and modern bronzes. Right wall, Roman inscriptions and reliefs. On the wall of egress, antique utensils in bronze. In the centre, mediaeval and antique seals. — Room IV.: fine majolicas dating from the 16th cent.; in the centre an antique vase, "Combat of Hercules and the Amazons. In the cabinets, cinerary urns and other vessels in red clay (vasa Arretina, p. 37). — Room V.: Etruscan cinerary urns. In the centre several antique vases; on one of them the "Abduction of Hippodamia by Pelops. To the right a Reliquary of the 14th cent., by Forzore, containing the bones of the martyrs Laurentius and Pergentius.

Passing under Vasari's Loggie we now return to the CORSO, which we reach just opposite the *Palazzo Pubblico* (Pl. 7). This edifice, built in 1322, and adorned with numerous armorial bearings of the ancient Podestà, has unfortunately been modernised, and is now used as a prison.

A little farther the Via dell' Orto diverges to the left, near the entrance to which, No. 22, a long inscription indicates the house (Pl. 8) in which *Francesco Petrarca* was born (p. 37). Adjacent rises the —

\***Cathedral**, a fine specimen of Italian Gothic, begun in 1177, with later additions; façade unfinished.

The INTERIOR, which has no transept and is of handsome and spacious proportions, contains stained-glass "Windows, dating from the beginning of the 16th cent., by *Guillaume de Marseille*; the middle window in the choir is modern. In the RIGHT AISLE is the Tomb of Gregory X., by *Margaritone* (? Pisian school). This indefatigable prelate expired at Arczzo, 10th Jan., 1276, on his return from France to Rome, after having proclaimed a new crusade. Adjacent, an ancient sarcophagus (iid modern), with the bones of several martyrs of Arezzo. — On the HIGH ALTAR, marble "Sculptures by *Giovanni Pisano* of 1286: Madonna with SS. Donatus and Gregory, and bas-reliefs from their lives. — In the LEFT AISLE is the tomb of

the poet and physician *Redi* (d. 1698). Near it is the chapel of the *Madonna del Soccorso* with two altars of the *Robbia* school. Farther on, at the E. end of the left aisle, the \*Tomb of Guido Tarlati di Pietramala, the warlike bishop of Arezzo, the work of *Agostino* and *Agnolo da Siena*, about 1330, from the design of *Giotto*, as *Vasari* conjectures, in 16 sections, representing the life of this ambitious and energetic prelate, who, having been elected governor of the town in 1321, soon distinguished himself as a conqueror, and afterwards crowned the Emperor Louis the Bavarian in the church of S. Ambrogio at Milan (d. 1327). — Close to the door of the sacristy is a St. Magdalene, al fresco by *Piero della Francesca*.

The Marble Statue of *Ferdinand de' Medici* in front of the cathedral was erected by *Giovanni da Bologna* in 1595. In the piazza (No. 1) is the *Palazzo Comunale* (Pl. 9), with old armorial bearings.

We now follow the Via Ricasoli, and turn to the right into the Via Sassaverde, No. 12, in which, the *Palazzo Capel di Ferro*, contains the small municipal *Pinacoteca Bartolini* (open on weekdays 10-3; 1½ fr.), containing ancient frescoes, old and modern oil-paintings, and engravings, but little that is particularly striking; the most noteworthy objects are a \**Madonna enthroned*, by *Luca Signorelli* (painted about 1520), and several works by *Vasari*.

The church of S. Domenico (Pl. 10), situated in the Piazza Fos-sombrone, is adorned with frescoes by *Spinello Aretino* and others.

In the Borgo di S. Vito, on the right, is the *House of Giorgio Vasari* (No. 27), containing works by the master. The street leads back to the W. end of the Via Cavour (p. 37).

In a small piazza adjoining the Via Cavour stands the church of S. Annunziata (Pl. 12), a handsome Renaissance structure chiefly by *Antonio da Sangallo*; the \*Interior, with its tunnel and dome vaulting, is very picturesque; stained glass of the 15th century.

Farther on in the Via Cavour is the *Badia di S. Fiore* (Pl. 13), also situated in a small piazza, which is now the seat of the *Accademia Aretina di Scienze, Lettere ed Arti*. The LIBRARY, formerly the refectory, contains the *Feast of Ahasuerus* by *Vasari*, 1548.

At the lower end of the Corso, near the Porta S. Spirito, the Via dell' Anfiteatro (to the left) leads to the church of S. Bernardo (Pl. 14); the frescoes in the anterior quadrangle are attributed to *P. Uccello*. From the corridor to the left are seen the insignificant remains of a Roman amphitheatre in the garden.

About ½ M. from the Porta S. Spirito (outside which we take the avenue to the left, and then at the corner, after 3 min., the road to the right), is situated the church of S. Maria delle Grazie, an edifice of the early-Renaissance period, with an elegant porch borne by columns, by *Benedetto da Majano* (?), and a handsome marble altar by *Andrea della Robbia*.

From Arezzo to *Città di Castello* (p. 54), 22½ M. (high-road).

From AREZZO TO MONTE SANSAVINO, 12½ M., diligence at 3 p.m. daily, in 2 hrs. The small town of —

*Monte Sansavino* (*Ab. del Sole*, by the Porta Fiorentina, tolerable) was the birthplace of the famous sculptor *Andrea Contucci da Sansavino* (b. 1460, d. 1529). — The church of S. CHIARA, in the principal piazza, contains (left) groups of St. Anthony and the \**Madonna* and Christ with four saints, designed by *Sansovino* and executed by the *Robbia's*. On the right SS. Sebastian, Lawrence, and Rochus, by *Sansovino*; \*Adoration of the Shepherds by the *Robbia's*; on the central pillars Sienese paintings of

the 15th cent.; on the right and left of the high-altar are prophets by Vasari. In the 'Ruga Muestra', or principal street, on the right, is the *Pal. Municipale*, erected about 1517; the Sala del Consiglio contains a carved "Door of the 16th century. Opposite the town-hall is a "Loggia" by Ant. da Sangallo, the Younger, of 1551. On the right, farther on, is the church of the *Misericordia*, containing a monument of 1498. On the right we next observe *S. Agostino*, with a façade of the 14th cent.; it contains an Assumption by Vasari; the monastery-court is by Ant. da Sangallo, the Younger. The *Pal. Filippi*, on the left, No. 17, has balcony-railings and lantern-holders in wrought iron, of the 18th century.

From Monte Sansavino to *Sinalunga* (p. 18), 3½ M.; or a pleasant round may be made by Fojano and Bettolle to *Torrita*, another railway-station (p. 18; one-horse carr. 8-10 fr.). — *Fojano* (*Alb. della Vittoria*, tolerable) is 8 M. from Monte Sansavino. On the right, near the entrance to the town, is *S. Francesco*, with a fine loggia, dating from the end of the 15th cent.; in the interior are several Della Robbia's. *S. Domenico* and the *Collegiata* in the town also contain Robbia's; the latter possesses a Coronation of Mary by Luca Signorelli (?). — At *Bettolle* is the *Villa* of Count Passerini, containing a valuable collection of Etruscan antiquities (golden bracelet with rams' heads, huge dish with contest of the giants and Bacchic scenes, etc.). One-horse carr. to *Torrita* (¾ hr.) 2½-3 fr.

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On leaving Arezzo we obtain a beautiful retrospect of the town. To the left is the chain of hills which separate the valleys of the Arno and Chiana from the upper valley of the Tiber. Beyond a tunnel the train crosses the plain in a straight direction to (62 M.) *Frassinetto* and (66 M.) *Castiglion Fiorentino*, the latter situated on a mountain spur. Farther on, to the left, the dilapidated fortress of *Montecchio*. The loftily-situated *Cortona* next becomes visible to the left in the distance.

The luxuriant and richly cultivated *Valley of the Chiana*, which was anciently a lake, was a noisome swamp down to the middle of last century. The level was raised and carefully drained, the brooks being so directed as to deposit their alluvial soil in the bottom of the valley. This judicious system was originated by Torricelli and Viviani, celebrated mathematicians of the school of Galileo, and carried out by the worthy Count Fossombroni, who combined the pursuits of a scholar and a statesman (p. 37). The *Chiana*, Lat. *Clanis*, which once flowed into the Tiber, now discharges most of its waters into the Arno by means of a canal, and only one arm, which joins the *Paglia* at Orvieto (p. 57), reaches the Tiber.

72 M. *Cortona*. The station lies at the foot of the hill on which the town itself is situated, near the village of *Camuscia*.

A carriage road (¾ hr.; omnibus 1 fr.) ascends to Cortona, passing S. Spirito on the right, and reaching the town on the S. side. Pedestrians cut off the windings by following the old road, which passes the *Madonna del Calcinaio* (a small early-Renaissance building by Ant. da Sangallo, with a handsome altar of 1519) and leads to the low-lying S.W. gate of the town (p. 43).

**Cortona.** — *ALBERGO DELLA STELLA*, at the W. entrance of the town; *ALB. NAZIONALE*, farther up in the Via Nazionale, both clean and good. (Enquiry as to charges had better be made beforehand.)

*Cortona*, a small, loftily-situated town with 9000 inhab. (whole parish 26,000), lying above the valley of the Chiana, and not far from the Trasimene Lake, is one of the most ancient cities in Italy. Its situation and views, its Etruscan antiquities, and several good pictures it possesses, render it well worthy of a visit.

It appears that the Etruscans, immigrating from the plain of the Po, wrested the place from the Umbrians, and constituted it their principal stronghold when they proceeded to extend their conquests in Etruria. Cortona was one of the twelve confederate cities of Etruria, and with them shared the fate of being converted into a Roman colony. After various vicissitudes and struggles it came under the dominion of Florence in 1410.

Lorenzo SIGNORELLI, one of the most distinguished painters of the 15th cent., was born at Cortona in 1444. He has justly been called a precursor of Michael Angelo. Like his master Piero della Francesca (p. 37), he was a zealous student of anatomy; in the embodiment of the nude, in the



conception of movement and foreshortening he surpasses all his contemporaries. On the other hand, his deficiency of refined pictorial sentiment forbids the full development of plastic vigour in his pictures. He therefore prefers extensive fresco-paintings to easel-pictures as a suitable field for his abilities. *Frescoes* of this kind he has executed in the Sixtine Chapel at Rome (1481; p. 294), at Monti Oliveti (1491; p. 36), and at Orvieto (1499; his principal work, p. 39). His native town, where he held several municipal appointments and lived almost constantly the last twenty years of his life (d. 1507), still contains a number of his works, none of which, however, are of much importance. — Cortona was also the birthplace of Pietro Berrettini, surnamed *Pietro da Cortona* (1596-1669), the painter and decorator, who was chiefly employed at Rome and Florence.

From the S. entrance of the town, which we have reached by the road, the VIA NAZIONALE leads in 3 min. to a semicircular terrace on the left, commanding an unimpeded view of part of the Trasimene Lake and the surrounding heights. On the right is the church of —

S. DOMENICO, dating from the beginning of the 13th cent.; on the high-altar an "Assumption" by *Bart. della Gatta* (?); on the

left, \*Madonna with St. Petrus Martyr and a Dominican monk, by *L. Signorelli* (1515), and Coronation of the Virgin, by *Lor. di Niccolò* (1440), presented by Cosimo and Lorenzo de' Medici; on the right, \*Madonna with saints and angels, an early work of *Fra Angelico*.

The Via S. Margherita, which ascends steeply to the right, see below. The Via Nazionale leads straight to the PIAZZA VITTORIO EMANUELE, where the *Municipio* (Pl. 1) is situated. Here, to the left, diverges the Via Guelfi, in which are situated, to the right, a beautiful palazzo of the 16th cent., and lower down the church of *S. Agostino*, with a Madonna and saints by Pietro da Cortona (beyond this the street leads to the S.W. gate, Porta S. Agostino, p. 41).

Turning to the right from the Piazza Vitt. Em., we immediately reach the small PIAZZA SGNIORELLI, where we observe, opposite to us, the Palazzo Pretorio, and on the left an ancient Marzocco (lion).

The *Palazzo Pretorio* (Pl. 2), with numerous armorial bearings of old magistrates, is now occupied by various public offices, and contains the *Accademia Etrusca*, founded in 1726, which possesses a \*MUSEUM OF ETRUSCAN ANTIQUITIES, well worth visiting. (Fee 1/2-1 fr. to the custodian who lives close by.)

The gem of the collection is a circular Etruscan \**Candelabrum (lampadario)*, made to hold 16 lights; on the lower side in the centre a Gorgoneum, surrounded with a combat of wild beasts; then waves with dolphins; and finally eight ithyphallic satyrs alternately with eight sirens; between each lamp a head of Bacchus. — An encaustic painting on lavagna-stone, '*Polyhymnia*', said to be ancient. — Remarkable *Etruscan Bronzes*, a *Votive Hand* with numerous symbols, *Vases*, *Urns*, *Inscriptions*, etc.

The PONBUNI LIBRARY, in the same building, possesses a fine MS. of Dante.

The Via Casali descends from the Palazzo Pretorio to the —

\*CATHEDRAL, a handsome basilica, ascribed to *Antonio da Sangallo*, altered in the 18th cent. by the Florentine Aless. Galilei.

The CHOIR contains a Descent from the Cross, and 'Institution of the Last Supper, with predella, by *Luca Signorelli*, a very quaint composition (1512). To the left of these a Pieta, by the same master. — In the SACRISTY, a Madonna by the same. To the left of the choir, an ancient sarcophagus, representing the contest of Dionysus against the Amazons, erroneously supposed to be the tomb of the Consul Flaminius (p. 44).

Opposite the cathedral is the \*Baptistery, formerly a Jesuit church.

It contains two pictures by *Luca Signorelli*, the Conception and Nativity, and three by *Fra Angelico da Fiesole*, the Annunciation and two \*Predelle, representing scenes from the life of the Virgin and S. Domenico.

Passing the colonnades of the theatre in the Piazza Signorelli, we follow the Via Dardano straight to the Porta Colonia, where we obtain the best survey of the \*ANCIENT ETRUSCAN TOWN WALLS, constructed of huge blocks, and for the most part well preserved, which surround the town in a circumference of about 2860 yds., and along the outside of which we may descend. Even the gateways are still recognisable.

Ascending the Via S. Margherita from S. Domenico, we reach (20 min.) the hill commanding the town, on which are situated the church of S. Margherita, and a dilapidated fortress (see below). — About halfway up, the Via delle Santuccce diverges to the left, and

leads in a few minutes to the church of *S. Niccolò*, with a small entrance-court planted with cypresses.

The INTERIOR ( $\frac{1}{2}$  fr.) contains a freely-restored fresco and an "Altarpiece, painted on both sides (in front the Body of Christ borne by angels and surrounded by saints; at the back, Madonna della Seggiola with SS. Peter and Paul), by *Luca Signorelli*. — The sacristan will point out a direct route, ascending hence by steps to *S. Margherita*.

The church of *S. MARGHERITA*, a Gothic building by *Niccolò* and *Giovanni Pisano*, possesses a handsome rose-window, which has of late been partly renewed and enlarged. In the high-altar is the tomb of the saint (13th cent.); the silver front with the golden crown was presented by *Pietro da Cortona*. The platform of the Campanile commands a splendid view. — The visitor should not omit to ascend somewhat higher to the old \*FORTERZA, 2165 ft. in height ( trifling fee; custodian sometimes difficult to find), from the walls of which the noble prospect is entirely uninterrupted, except at the back, where it is bounded by the mountain-chain (*Alto di S. Egidio*, 3432 ft.).

Besides the town-walls, there are several less interesting antiquities: an ancient vault beneath the *Palazzo Cecchetti*; near *S. Margherita*, remains of *Roman Baths*, erroneously called a '*Temple of Bacchus*'; outside the gate of *S. Agostino*, an Etruscan tomb, the '*Grotta di Pitagora*'.

The visitor may (by presenting a visiting-card) possibly obtain access to the private collection of *Sign. Colonnese* in the *Palazzo Madama*, Via Nazionale 5: beautiful half-length picture of St. Stephen and a Nativity by *Luca Signorelli*.

76 M. **Terontola**, an unimportant place near the N.W. angle of the Trasimene Lake, is the junction of the lines to Chiusi, Orte, and Rome (see R. 8), and to Perugia and Foligno. Passengers in the latter direction change carriages here.

The **Lago Trasimeno**, the ancient *Lacus Trasimenus* (846 ft.), is 30 M. in circumference, and 8-14 M. across, and is surrounded by wooded and olive-clad slopes, which as they recede rise to a considerable height. The lake contains three small islands, the *Isola Maggiore* with a monastery, the *Isola Minore* near Passignano, and the *Isola Polvese* towards the S.; on the W. side an eminence abuts on the lake, bearing the small town Castiglione del Lago (p. 55). Its shores abound with wild-fowl, and its waters with eels, carp, and other fish. The brooks which discharge themselves into the lake gradually raise its bed. The greatest depth, formerly 30-40 ft., is now 20 ft. only. In the 15th cent. a drain (emissarium) conducted the water into a tributary of the Tiber. In ancient times the area of the lake appears to have been smaller. A project for draining it entirely, formed by Napoleon I., is still frequently canvassed.

The reminiscence of the sanguinary victory which *Hannibal* gained here over the Roman consul *C. Flamininus* in May, B.C. 217, imparts a tinge of sadness to this lovely landscape. It is not difficult to reconcile

the descriptions of Livy (22, 4 et seq.) and Polybius (3, 83 et seq.) with the present appearance of the lake. In the spring of 217 Hannibal quitted his winter-quarters in Gallia Cisalpina, crossed the Apennines, marched across the plains of the Arno, notwithstanding an inundation, devastating the country far and wide in his progress, and directed his course towards the S., passing the Roman army stationed at Arezzo. The brave and able consul followed inadvertently. Hannibal then occupied the heights which surround the defile extending on the N. side of the lake from Borghetto to Passignano, upwards of 5 M. in length. The entrance at Borghetto, as well as the issue at Passignano, were easily secured. Upon a hill in the centre (site of the present Torre) his principal force was posted. A dense fog covered the lake and plain, when in the early morning the consul, ignorant of the plan of his enemy, whom he believed to be marching against Rome, entered the fatal defile. When he discovered his error, it was too late: his entire left flank was exposed, whilst his rear was attacked by the hostile cavalry from Borghetto. No course remained to him but to force a passage by Passignano, and the vanguard of 6000 men succeeded in effecting their egress (but on the following day were compelled to surrender). The death of the consul rendered the defeat still more disastrous. The Romans lost 15,000 men, while the remaining half of the army was effectually dispersed; and the Roman supremacy in Italy began to totter. The slaughter continued for three hours. From the Gualandro two small brooks fall into the lake. One of these, crossed by the road, has been named Sanguinetto in reminiscence of the streams of blood with which it was once discoloured.

The line skirts the lake and passes through a tunnel. 80 M. *Tuoro*; 83 M. *Passignano*. Two tunnels. 89 M. *Magione*, with an old watch-tower of the time of Fortebraccio and Sforza. 97 M. *Ellera*.

103 M. *Perugia*, picturesquely situated on the hill to the left.

## 7. Perugia.

**Arrival.** Omnibus to the town (1 fr.) in great request, so that no time should be lost in taking a seat (no cabs); to the Alb. di Perugia a drive of  $\frac{1}{4}$  hr., to the top of the hill 25-30 min. (Before the first bend of the road to the left, a good path to the right ascends to the town in 20 min.)

**Hotels.** \**ALBERGO DI PERUGIA*, at the lower entrance of the town (15 min. drive from the station), with an uninterrupted view, English landlady; rooms not always obtainable unless previously ordered. — *GRANDE BRETAGNE*, same proprietor, 10 min. drive farther up, at the beginning of the Corso, R. from 2, D. 4, B.  $1\frac{1}{2}$ , L. & A. 1, omn. 1 fr. — Second class: \**ALBERGO DI BELLE ARTI*, Via dei Cappellari, a side-street of the Corso, R., L., & A.  $1\frac{1}{4}$  fr.

**Restaurants.** *Progreso*, Via Nuova, near Piazza Sopraniura; \**Schuhmacher* (beer), Ciuffini Corso 106; another beer-room at Via Riaria 39 a.

**Cafés.** \**Baduel, Trasimeno*, both in the Corso; *Melinelli*, in the Piazza S. Lorenzo, opposite the cathedral-fountain; also a pleasant Café under the arcades of the Prefettura, with view.

**Post Office:** Via Riaria 33. — *Telegraph Office* at the Prefettura, in the Piazza Vittorio Emanuele. — *Diligence Office*, Corso 38.

Perugia is well adapted for a summer resort, and apartments are not expensive. — At least a day or a day and a half should be devoted to the town. As a guide (not indispensable) *Giovanni Sculchi* is recommended, but dilettanti are cautioned against purchasing his ‘antiquities’; also *Al. Rotoni*. — The *Churches* are closed till 4 p.m.

*Perugia*, the capital of the province of Umbria, with 17,000 inhab. (including the villages 51,400), residence of the prefect, of a military commandant, and a bishop, and the seat of a university, lies on a group of hills about 1300 ft. above the valley of the Tiber

(1707 ft. above the level of the sea). The town is built in an antiquated style, partly on the top of the hill, and partly on its slope. Numerous buildings of the 14th and 15th cent. (when the town was in the zenith of its prosperity), the paintings of the Umbrian school, and the fine and extensive views of the peculiar scenery, render Perugia one of the most interesting places in Italy.

*Perusia* was one of the twelve Etruscan confederate cities, and not less ancient than Cortona, with which and Arretium it fell into the hands of the Romans, B. C. 310. It subsequently became a municipium. In the war between Octavianus and Antony, who in the summer of 41 occupied Perusia, and after an obstinate struggle was compelled by the former to surrender (*bellum Perusinum*), the town suffered severely, and was finally reduced to ashes. It was afterwards rebuilt and became a Roman colony under the name of *Augusta Perusia*. In the 6th cent. it was destroyed by the Goth Totila after a siege of seven years. In the wars of the Lombards, Guelphs, and Ghibellines it also suffered greatly; in the 14th cent. it acquired the supremacy over nearly the whole of Umbria, but in 1370 was compelled to surrender to the pope. Renewed struggles followed, owing to the conflicts between the powerful families of Oddi and Baglioni. In 1416 the shrewd and courageous Braccio Fortebraccio of Montone usurped the supreme power, whence new contests arose, until at length Giovanni Paolo Baglioni surrendered to Pope Julius II. Leo X. caused him to be executed at Rome in 1520. In 1540 Paul III. erected the citadel, '*ad coercendam Perusinorum audaciam*', as the inscription, destroyed during the last revolution, recorded. In 1708 the town was captured by the Duke of Savoy, on 31st May 1849 by the Austrians, and in 1860 by the Piedmontese.

**Umbrian School of Painting.** As early as the time of Dante an Umbrian artist, the miniature painter *Oderisi* of *Gubbio*, was celebrated, and art was practised in *Gubbio*, *Fabriano*, *Perugia*, etc. The neighbouring *Siena* doubtless exercised an influence on the prevailing style of art, which was confirmed by the situation of the towns, the character of their inhabitants, and the religious atmosphere diffused by *Assisi* and *Loreto*. Neither dramatic power, nor wealth of imagination is to be found in the Umbrian style, its characteristic features being reverie, tranquillity, and gentleness of sentiment. The men pourtrayed often appear destitute of individuality and vigour, the female figures, on the other hand, excite our admiration owing to their winning and devout expressions. Technical improvements seem to have been introduced but slowly, but the old style was thoroughly cultivated and rendered more attractive by frequent use of decorative adjuncts.

Setting aside the painters of the 14th cent., who were dispersed among various small towns, we find that *Ottaviano Nelli* of *Gubbio* (15th cent.) was the first able representative of this school. Works by this master are preserved both at his native town and at *Foligno*. Nelli was, however, eclipsed by *Gentile da Fabriano* (b. about 1360-70), who probably had studied the Sienese masters in his youth, and who afterwards undertook long journeys (e. g. to *Venice* and *Rome*), thus establishing his reputation throughout Italy. His style not unfrequently resembles the Flemish. Besides *Gubbio* and *Fabriano*, other Umbrian towns possessed local schools of painting, such as *Camerino* and *Foligno*. The latter, about the middle of the 15th cent., gave birth to *Niccolò Alunno*, a man of limited ability, which, however, he cultivated to the utmost. His prevailing theme is the *Madonna*, to whose features he imparts beauty in happy combination with reverie; and in this department he may be regarded as the precursor of *Perugino* and *Raphael*.

Meanwhile *PERUGIA*, the largest city in this district, by no means remained idle. In this wider and more enterprising field the old conventional styles were soon abandoned as unsatisfactory, and the necessity of adopting the *Florentine* style was urgently felt. In the latter half of the 15th cent. *Benedetto Buonfigli* was the first who strove to throw aside



CONTRINI DI PERUGIA

4

3



10

2



# PIRUGIA

|     |                              |       |
|-----|------------------------------|-------|
| 1.  | <i>Madonna del Rosario</i>   | C. 1. |
| 2.  | <i>Arco di Augusto</i>       | C. 2. |
| 3.  | <i>Edditione pubblica</i>    | C. 3. |
| 4.  | <i>Chiese</i>                | C. 4. |
| 5.  | b. <i>Madonna delle Luce</i> | A. 1. |
| 6.  | 5. <i>Apparizione</i>        | C. 2. |
| 7.  | 5. <i>Apparizione</i>        | C. 3. |
| 8.  | 5. <i>Apparizione</i>        | C. 4. |
| 9.  | 5. <i>Apparizione</i>        | C. 5. |
| 10. | 5. <i>Apparizione</i>        | C. 6. |
| 11. | 5. <i>Apparizione</i>        | B. 1. |
| 12. | 5. <i>Apparizione</i>        | B. 2. |
| 13. | 5. <i>Apparizione</i>        | B. 3. |
| 14. | 5. <i>Apparizione</i>        | B. 4. |
| 15. | 5. <i>Apparizione</i>        | B. 5. |
| 16. | 5. <i>Apparizione</i>        | A. 4. |
| 17. | <i>Banca Nazionale</i>       | B. 1. |
| 18. | <i>Casa del Pergamo</i>      | B. 2. |
| 19. | <i>Piedras Bigliani</i>      | C. 1. |
| 20. | <i>Raddella</i>              | C. 2. |
| 21. | <i>Ridibaldi</i>             | B. 4. |
| 22. | <i>romanzo</i>               | B. 4. |
| 23. | <i>romanzo</i>               | C. 4. |
| 24. | <i>Rossi</i>                 | B. 1. |
| 25. | <i>Novelli</i>               | C. 1. |
| 26. | <i>Moratti</i>               | B. 1. |
| 27. | <i>della Penna</i>           | C. 1. |
| 28. | <i>Arribbi</i>               | C. 2. |
| 29. | <i>del Capitano</i>          | B. 1. |
| 30. | <i>Epicurio</i>              | B. 2. |
| 31. | <i>H. Faccioli</i>           | B. 3. |
| 32. | <i>Abetis della valle</i>    | B. 4. |
| 33. | <i>Pr. S. Costantino</i>     | B. 5. |
| 34. | <i>J. Martini</i>            | B. 6. |
| 35. | <i>Torre degli Scacchi</i>   | C. 1. |
| 36. | <i>Trivulzio</i>             | C. 2. |

Mappe e tavole di P. G. Vassalli

Stampato da G. B. Baldi - Roma

1892



the local style of painting, and the same effort was made by *Fiorenzo di Lorenzo*, a younger master and perhaps a pupil of Benedetto.

This improved style was brought to maturity by PIETRO VANUCCI of Città della Pieve (1446-1524), surnamed PERUGINO, after the chief scene of his labours, a master to whom the Umbrian school is chiefly indebted for its fame. Perugia was, however, by no means the only sphere of his activity. He repeatedly spent years together in Florence, and was employed for a considerable time in Rome. His endeavours to overcome the defects of his native school were crowned with success. In Verrocchio's studio in Florence he was initiated into the secrets of perspective and the new mode of colouring, and in both respects attained consummate skill. Down to the beginning of the 16th cent. his excellence continued unimpaired, as his frescoes in the Cambio, and several works in the Gallery at Perugia sufficiently prove. During the last twenty years of his life, however, his works show a falling off, occasioned, doubtlessly, by his accepting more orders than he could conscientiously execute, whereby his art was degraded to a mere handicraft. He seems, indeed, to have had more studios than one at the same time, as for example in 1502-5 both at Florence and Perugia, in the latter of which the young Raphael was employed.

Another great master of the Umbrian school, vying with Perugino, is BERNARDINO BETTI, surnamed PINTURICCHIO (1454-1513). Although he exercised no considerable influence on the progress of Italian art, and introduced no striking improvements like Leonardo, and others, yet he thoroughly understood how to utilise the traditional style and the current forms, and was marvellously prolific as a fresco painter. The Vatican and Roman churches, the Cathedral library at Siena, and the Collegiate church at Spello, are the chief scenes of his activity. — Amongst the younger contemporaries of Perugino we must next mention *Giovanni di Pietro*, surnamed *Lo Spagna* after his native country, whose paintings are hardly inferior to the early works of Raphael, and who, in common with all the Umbrian masters, exhibits great ease of execution.

Other assistants of Perugino, but of inferior merit, were *Giannicola di Paolo Manni* (d. 1514) and *Eusebio di S. Giorgio*. The latter was so successful in imitating Raphael in superficial respects, that several of his pictures, amongst others the Adoration of the Magi in the picture-gallery at Perugia (Sala del Pinturicchio, No. 23, p. 49), have been attributed to Raphael himself. Of *Sinibaldo Ibi* and *Tiberio d'Assisi*, who flourished during the first twenty years of the 16th cent., little is known, and their works are rare. *Gerino of Pistoja* seems to have been a good painter of the average class, and the works of *Domenico di Paris Alfani*, a friend of Raphael, possess considerable attraction. These last masters, however, show little individuality, and before the middle of the 16th century the Umbrian school was completely merged in those of Rome and Florence.

At the entrance to the upper part of the town, on the site of the citadel, which was removed in 1860, extends the PIAZZA VITTORIO EMANUELE (Pl. B, 5), in which rises the *Prefettura*, a simple and handsome modern building, adorned with arcades on the ground-floor. The garden terrace affords a superb \*View of the Umbrian valley with Assisi, Spello, Foligno, Trevi, and numerous other villages, enclosed by the principal chain of the Apennines extending from Gubbio onwards; the Tiber and part of the lower quarters of Perugia are also visible. (A band plays here twice a week.)

Northwards from the Piazza Vittorio Emanuele runs the Corso to the left, leading to the Cathedral square; and the Via Riaria to the right, leading to the Piazza del Sopramuro (p. 52).

We follow the Corso, the busiest and handsomest street in the

town. On the right (No. 28) is the *Palazzo Baldeschi* (Pl. 21; B, 4); on the 2nd floor is preserved a \*Drawing by Raphael (*Pinturicchio?*) for the 5th fresco in the library of Siena Cathedral (p. 26; fee  $\frac{1}{2}$  fr.).

On the left, farther on, No. 105, is the \***Collegio del Cambio** (Pl. 31; B, 4), the old chamber of commerce, with the \*UDIENZA DEL CAMBIO, containing celebrated frescoes by *Perugino*, dating from his best period, 1500. (Custodian  $\frac{1}{2}$  fr.; best light in the morning.)

On the wall to the left of the door. 1st Arch: to the left, *Fabius Maximus*, *Socrates*, and *Numa Pompilius*, with *Prudence* above; to the right, *Furius Camillus*, *Pittacus*, and *Trajan*, with *Justice* above. 2nd Arch: to the left, *Lucius Sicinius*, *Leonidas*, and *Horatius Cocles*, with *Valour*; to the right, *Scipio*, *Pericles*, and *Cincinnatus*, with *Temperance*. On the pillar between the arches is a portrait of *Perugino*. — Opposite the entrance: to the left, the Transfiguration as the fulfilment of faith; to the right, Adoration of the Magi, as a revelation of love. — Right wall. 1st Arch: to the left, Prophets, to the right Sibyls, as the heralds of hope; above, *Jehovah*. The 2nd Arch is occupied by the finely-carved judicial throne and the money-changers' bench. — On the ceiling are medallions of the seven planets, surrounded by admirable arabesques. Raphael is said to have been one of *Perugino's* assistants in the execution of these frescoes; his style is traceable in the *Madonna* of the Nativity. *Perugino* received 350 ducats for his work from the guild of merchants. The carved and "Inlaid-work ('tarsia') of the judicial benches, doors, etc., by *Antonio Mercatello*, which are amongst the finest Renaissance works of the kind, also deserve notice. — The adjacent CHAPEL contains an altarpiece and frescoes by *Giannicola Manni*.

Immediately adjoining the Collegio is the \***Palazzo Pubblico** (or *Comunale*, Pl. 22; B, 4), a huge edifice of 1281 and 1333, recently skilfully restored, with its principal façade towards the Corso and a second towards the Piazza del Duomo. It is adorned with fine windows, a handsome portal, and Gothic sculptures (the armorial bearings of the allied towns, saints, etc.). In the group of animals over the chief entrance, the griffin represents Perugia, while the wolf, overcome by it, is Siena. The victory gained by the Perugians in 1358 over the Sienese is also commemorated by trophies (chains, bars of gates) on the portal in the Piazza del Duomo. On the 2nd floor, entered from the Corso, is the SALA DELLA STATISTICA (No. 2), with a fine Renaissance door, in a lunette above which is a *Madonna* by *Fior. di Lorenzo*. On the same floor is the SALA DEL CAPITANO DEL POPOLO, an apartment of noble dimensions. On the 3rd floor is the \*PICTURE GALLERY (*Pinacoteca Vannucci*), formed since 1863 of works collected from suppressed churches and monasteries, and of great value to the student of Umbrian art. (Tickets 1 fr., in the Sala della Statistica.) Catalogues provided.

The Vestibule contains a few unimportant pictures and also works of art for sale. Adjoining it is the SALA DEI CIMELII (A): 1. *Meo da Siena*, *Madonna* and saints, a drawing. No. 2. Two saints, and No. 3. The Apostles (the latter as predelle) evidently belong to the same work. 12. *Ambrogio Lorenzetti*, *Madonna* and four saints; 26. *Margaritone d'Arezzo* (1272), Large crucifixion; 22-24, perhaps by the same master. — SALA B (formerly the *Cappella dei Decemviri*), with frescoes by *Benedetto Bonfigli*. To the right of the windows and on the entrance-wall are scenes from the life of St. Louis of Toulouse. Opposite the windows are the Burial of that saint and the Martyrdom of St. Herculanus on the occasion of the capture of

Perugia by Totila. On the adjacent wall is the Burial of St. Herculanius. In the centre of the room is a good model of the *Fonte Maggiore*. — **SALA DEI STUCCHI** (D): Frescoes of the Umbrian School (14th and 15th cent.), transferred to canvas. The glass-cases contain Codices and Choir-books with miniatures. — **SALA DI TADDEO BARTOLI** (E): Sienese pictures of the 15th cent., most of them valuable. *Taddeo Bartoli* (1403): 9. Madonna with angels and saints; 10. Descent of the Holy Ghost. *Tom. d'Arcangelo of Cortona*: Exploits of the condottiere Braccio Fortebraccio (frieze). — **SALA DEL ANGELICO** (F): \*1-20. *Fra Angelico da Fiesole*, Fragments of a large altar-piece (Madonna with angels, Annunciation, Saints, Miracles of St. Nicholas of Bari); \*21. *Piero della Francesca*, Madonna and saints, with the Annunciation above. — **SALA DEL BONFIGLI** (G). *Bonfigli*: 7. Annunciation with St. Mark; 10. Adoration of the Magi; 13. Madonna with angels playing on instruments. *Giovanni Boccato da Camerino*: 16, 19. Madonna and angels. — **SALA DI BERNARDINO DI MARIOTTO** (H). *Bernardino*: 1. Marriage of St. Catharine; 2. Madonna and saints. 10. *Bonfigli*, 'Gonfalone' (sacred banner) of the Fraternity of S. Bernardino di Siena (Christ blessing the saints, below which are believers burning objects of luxury). 12. *Caporali*, Christ and the Madonna in glory (fresco). \*14. *Niccolò Alunno*, Gonfalone of the Brotherhood of the Annunziata (1466). — **SALA DI FIORENZO DI LORENZO** (J): \*4. *Fiorento*, Adoration of the Magi (among whose followers is the young Perugino to the left); 24. *Perugino*, Coronation of the Madonna. — **GABINETTO DI FIORENZO DI LORENZO** (L): \*2-9. *Fiorento* (?), Miracles of S. Bernardino (2-6, master-pieces; 7-9, in the same style, but inferior); 16. *Fiorento* (?), Bust of the Madonna in a garland, with angels' heads below. — **SALA DEL PERUGINO** (M). *Perugino*: 11. Baptism of Christ; 20. Nativity; 21, 16, 12, 7. Predelle; 8, 9, 13, 14, 17, 18, 22, 23. Saints; all being fragments of a large altar-piece. Below No. 4. (St. Jacob, by *Perugino*) is an autograph letter of the master to the Prior of S. Agostino. — **SALA DEL PINTURICCHIO** (N). *Perugino*: 2. Transfiguration; \*3-5. Predelle; 6. Madonna and saints. \*7. *Spagna*, Madonna and saints. *Pinturicchio*: \*Large altar-piece in its original frame, the Madonna with the infant Child and St. John; on the left, SS. Augustine and Jerome; above, the Annunciation; in the pediment, a Pieta; on the predelle, scenes from the lives of SS. Augustine and Jerome; 12. Gonfalone with St. Augustine (on silk). *Perugino*: 14. Madonna, worshippers, SS. Francis and Bernardino; 15. Madonna and saints; 16. John the Baptist with saints. *Raphael*: \*17. Strip of decorative painting; 24. God the Father with angels (both belonging to the Entombment in the Galeria Borghese at Rome). *Eusebio di San Giorgio*: 18. Madonna with saints; \*23. Adoration of the Magi. 20. *Pupil of Raphael* (?), Madonna, resembling the Conestabile Madonna. — **SALA DI GIANNICOLO MANNI E DI BERTO** (O). — **SALA DELLA SCUOLA DI PERUGINO** (P): 36. *Alfani*, Holy Family, designed by *Raphael*.

In the **PIAZZA DEL DUOMO** (Pl. B, 4) rises the \**Fonte Maggiore*, dating from 1277, and one the finest fountains of that period in Italy. It consists of three admirably-constructed basins, adorned with numerous biblical and allegorical figures in relief, executed by *Niccolò* and *Giovanni Pisano* and *Arnolfo del Cambio* (1280; two of the statuettes are modern substitutes). — The W. side of the piazza is occupied by the *Episcopal Palace* (Pl. 30), behind which is the so-called *Maestà delle Volte* (Pl. 32), a relic of the Palazzo del Podestà, which was burned down in 1329 and again in 1534.

The **Cathedral** of *S. Lorenzo* (Pl. 11; B, 4), dating from the 15th cent., is externally unfinished. Adjoining the entrance from the Piazza del Duomo is a pulpit.

The "Interior, consisting of nave and aisles with a short transept, is of spacious but heavy dimensions. — At the beginning of each aisle is a chapel. On the right is the **CAPPELLA S. BERNARDINO**, with a Descent from the Cross, the master-piece of *Baroccio* (1569); the painted window represent-

ing the Preaching of St. Bernardino of Siena is by *Constantino di Rosato* and *Arrigo Fiammingo* of Malines (1565; restored in 1863). — On the left is the CAPPELLA DELL' ANELLO, which down to 1797 contained the celebrated Sposalizio by Perugino, now at Caen in Normandy. In both the chapels are beautifully carved stalls, as also in the choir. — In the RIGHT TRANSEPT, a marble sarcophagus containing the remains of Popes Innocent III. (d. 1216), Urban IV. (d. 1264), and Martin IV. (d. 1285). — The adjoining WINTER-CHOIR contains an Altar-piece by *Luca Signorelli*: Madonna with SS. John the Baptist, Onuphius the Hermit, Stephen, and a bishop as donor. Below the 2nd window to the left: Christ imparting His blessing, and saints, by *Lodovico Angeli*.

In the LIBRARY are preserved precious MSS., such as the Codex of St. Luke of the 6th cent., in gold letters on parchment.

On the W. and N. side of the Cathedral is situated the PIAZZA DEL PAPA (Pl. B, C, 3, 4), so named from the bronze statue of *Julius III.* by Vinc. Danti (1556). — Opposite the W. portal of the Cathedral, Nos. 8-10, is the Palazzo Conestabile, formerly celebrated for a small Madonna by Raphael which it contained (sold in 1871).

From the N. angle of the Piazza del Papa the Via Vecchia descends to the \*Arco di Augusto (Pl. 2; C, 3), an ancient town-gate with the inscription *Augusta Perusia*. The foundations date from the Etruscan period, and the upper part perhaps from the Augustan epoch after the conflagration. From this point the partly preserved walls of the ancient city, which occupied the height where the old part of the present town stands, may be distinctly traced.

The small space in front of the Arco di Augusto is called the PIAZZA GRIMANI (Pl. C, 3); to the left is the Palazzo Gallenga, formerly *Antinori*, dating from 1758. — A little to the N. lies the church of *S. Agostino* (Pl. 5; C, 2), containing several pictures by Perugino and other Umbrian Masters, and handsome choir-stalls.

From the Palazzo Gallenga the Via de' Pasteni leads in a few minutes to the UNIVERSITY (Pl. B, 2), established in 1320 in a monastery of Olivetans, which was suppressed by Napoleon. It possesses a small *Botanic Garden*, *Natural History* and *Art History Collections*, and a MUSEUM OF ETRUSCAN AND ROMAN ANTIQUITIES.

The Museum of Antiquities is on the first floor. On the Staircase are Etruscan and Latin inscriptions and unimportant Roman sculptures. The Corridor chiefly contains Etruscan urns and a few casts from antique and Renaissance sculptures. \*No. 279. Terracotta urn in the form of a recumbent man, who is being seized by a goddess of death with the features of a fiend; the hollow interior once contained the ashes of the deceased. The Gabinetto di Antiquaria contains flint weapons, urns, and Etruscan and Roman anticaglias. In the 3rd Room, Mountings of a chariot with figures and ornamentation in the most ancient Asiatic style (in a cabinet opposite the windows); large gold Earring with a female head (in the cabinet in the middle of the room); two Mirrors with scenes from the myths of Meleager and Helen. In the 4th Room, Vase of admirable Attic workmanship, with red figures of Dionysus and Ariadne (cabinet opposite the windows). — Gabinetto Cristiano: 1st Room, Reliquary containing the remains of the condottiere Braccio Fortebraccio, who fell at the siege of Aquileja on 5th June, 1424 (formerly in S. Francesco dei Conventuali); Coffin of Braccio II. Baglione, with a sumptuous velvet covering (beginning of 15th cent.); richly carved slabs from the choir-stalls of S. Agostino, perhaps by Barili; Seal of Card. Bembo by Lautizio di Perugia. In the 2nd Room three master-pieces of enamel-work ('champs levés'): a goblet

which once belonged to Pope Benedict XI. (d. 1304), and a cup and plate or saucer executed by *Cataluzio di Pietro* of Todi (14th cent.).

The Scientific Collections are unimportant.

Near the Gate of S. Angelo (Pl. A, 1), to which the Via Longara leads from the Piazza Grimani, is situated the architecturally interesting church of *S. Angelo*, a circular structure with 16 antique columns in the interior, in the style of S. Stefano Rotondo in Rome, probably dating from the 6th cent., with additions of a later period. — On the other (S.) side of the Longara is *S. Agnese*, adorned with frescoes from the later period of Perugino and his pupils.

Ascending from the Piazza Grimani (p. 50) by the Monte di Porta Sole to the S.E. (or from the Piazza del Papa, p. 50, by the Via Bontempi to the E.), crossing the Piazza de' Gigli, and then taking the first side-street (Via S. Severo) to the left, we reach \***S. Severo** (Pl. 14; C, 3), formerly a convent of the order of Camaldoli, now a college, in the chapel of which *Raphael* painted his first fresco, probably in 1505, having left Perugino's school the year before, and gone to Florence. Entrance adjoining the chapel (custodian  $\frac{1}{2}$  fr.).

The fresco, which was seriously damaged, and of late has been restored by Consoni, resembles the upper part of Raphael's *Disputa* in the Vatican; above, God the Father (obliterated) with three angels and the Holy Ghost; below, the Redeemer and the saints Maurus, Placidus, Benedict, Romuald, Benedict the Martyr, and John the Martyr. The inscription (added at a later period) runs thus: *Raphael de Urbino dom. Octaviano Stephano Volaterrano Priore Sanctam Trinitatem angelos astantes sanctosque pinxit. A. D. MDV.* At the sides, lower down, St. Scholastica, St. Jerome, St. John Ev., St. Gregory the Great, Boniface, and St. Martha, by *Pietro Perugino*. Inscription: *Petrus de Castro Plebis Perusinus, tempore domini Silvestri Stephani Volaterrani a destris et sinistris div. Christipherae sanctos sanctasque pinxit A. D. MDXXI.*

A vaulted passage under the clock of the Palazzo Pubblico (p. 48) leads from the Corso to the **VIA DE' PRIORI**, the best route to the sights of the W. quarter. The Via Deliziosa, diverging to the left near the small piazza in front of the *Chiesa Nuova* (Pl. 10; B, 4), contains (Pl. 18) the *House of Perugino* (?; denoted by a tablet).

We continue to descend the **Via de' Priori**, passing the mediæval *Torre degli Sciri*, or *degli Scalzi* (Pl. 34; A, 4), and the *Madonna della Luce* (Pl. 4), a pleasing little Renaissance church of 1518, and reach an open space on the right. Opposite us here rises the —

\***Oratorio di S. Bernardino** (*Confraternità della Giustizia*, Pl. A, 3). The façade, executed by *Agostino d'Antonio*, a Florentine sculptor, in 1459-61, is a magnificent polychrome work, in which both coloured marble and terracotta are employed, while the ground of the numerous and very elaborate sculptures is also coloured. A picture in the interior, representing the festival of the church, contains an admirable view of the façade.

Immediately adjacent is the church of **S. Francesco dei Conventuali**, or *del Prato* (Pl. 9; A, 3), a Gothic edifice of about 1230, modernised in the last century.

The INTERIOR contains several pictures by the *Alfani* and other masters of the Umbrian school, and also a copy by *Cav. d'Arpino* of Raphael's Entombment (now in the Borghese Gallery at Rome, p. 188), which was originally painted for this church.

The late *Cavaliere Guardabassi's Collection of Etruscan Antiquities*, in a house near the Teatro Morlacchi (Pl. B, 3), is worthy of a visit. The proprietor bequeathed it to the town, and it will soon be removed to the University Museum. A large mirror-case, representing Bacchus on the panther, is specially interesting.

To the E. of the Corso, and parallel with it, stretches the PIAZZA DEL SOPRAMURO (Pl. C, 4), resting on extensive substructions, part of which belong to the ancient Etruscan town walls. — On the E. side of the Piazza rises the *Palazzo del Capitano del Popolo*, afterwards the *Palazzo del Podestà* (Pl. 29), dating from 1472; adjoining it is the old University, built in 1483; both edifices are now occupied by courts of justice (Pl. 35). Opposite is the *Biblioteca Pubblica* (Pl. 3; C, 4), containing 30,000 vols., and including MSS. of Stephanus Byzantinus, St. Augustine with paintings, and others.

The Via Riaria leads hence towards the S. to the Piazza Vittorio Emanuele (p. 47). We descend here immediately to the left, passing the substructions of the old citadel, where an ancient gate, called *Porta Marzia* (Pl. 33; C, 5), with interesting sculptures, and the inscriptions *Augusta Perusia* and *Colonia Vibia*, which was removed from its old site to make way for the fortress, has been re-erected. — We turn to the left here, and follow the broad main street with an avenue of acacias, at the end of which, to the left, rises the small Gothic church of *S. Ercolano* (Pl. 6; C, 5), with an altar consisting of an ancient sarcophagus.

The first side-street diverging to the right of the avenue, before *S. Ercolano*, leads to the *Palazzo della Penna* (Pl. 27; C, 5), No. 7, to the right, lying a little back from the street. It contains a considerable picture-gallery, containing paintings of the Umbrian school, a round picture (*Madonna and saints*) by *Signorelli*, and works of the latter half of the 16th and 17th cent. (*Carracci, Guercino, Parmegianino, Caravaggio, Salvator Rosa*). Admission daily, 12-4; custodian 1½-1 fr.

This side-street leads to the Via *S. Ercolano*, which begins opposite *S. Ercolano* (see above) and is continued by the VIA DI PORTA ROMANA. In the latter, to the left, stands the church of —

**S. Domenico** (Pl. 7; C, 6), originally a Gothic edifice of the 13th and 14th cent., built by *Giov. Pisano* in 1304, and almost entirely re-erected by *Carlo Maderna* in 1614, with a lofty campanile, part of which has been taken down.

In the LEFT TRANSEPT is the \*Monument to Pope Benedict XI., who fell a victim to the intrigues of Philip IV. of France, and died in 1304 from eating poisoned figs. It was executed by *Giovanni Pisano*, and is one of the most famous monuments of its kind; above the recumbent figure of the pope rises a lofty canopy, borne by spiral columns and adorned

with mosaics (above is a Madonna between St. Dominicus and the kneeling pope on one side and St. Herculanus on the other). On the adjacent wall is the monument of Bishop Benedetto Guidolotti (1429). — The CHOIR, with a rectangular termination, contains a huge Gothic window filled with rich stained glass, the largest of its kind in Italy (218 sq. yds.), executed in 1411 by *Fra Bartolomeo* of Perugia, and recently restored. This window belonged to the original church of Giov. Pisano. — The inlaid *Choir Stalls* (*tarsia*) date from 1476.

After a few minutes more we pass through the richly decorated *Porta S. Pietro*, by Agostino d'Antonio (1475), and reach the old monastery and church of —

\***S. Pietro de' Casinensi** (Pl. 13; D, 7, 8; entrance in the first court in the corner diagonally opposite, to the left). The church, founded about the year 1000 by S. Pietro Vincioli of Perugia, is a basilica, consisting of nave, aisles, and a transept, with a richly gilded flat ceiling, borne by 18 antique columns of granite and marble and two pillars, and contains numerous pictures.

In the NAVE, above, are eleven large pictures by *Ant. Vasillacchi*, surnamed *l'Aliense*, of Perugia, a pupil of Tintoretto and Paolo Veronese, executed in 1592-94. — The RIGHT AISLE contains several Umbrian pictures. The chapel of St. Joseph, adorned with modern frescoes, contains, on the left, the "Monumental relief of a Countess Baldeschi, in terracotta, from a drawing by *Fr. Overbeck*; on the right, Holy Family, a copy from Andrea del Sarto, by *Pontormo*. — Then, above the door leading to the monastery, Two saints and a Holy Family by *Sassoferrato*, after Perugino and Bonifazio of Venice. Above the door leading to the Sacristy, Three saints, also after Perugino by *Sassoferrato*. — In the SACRISTY (shown by the custodian, 5 soldi) are five small half-figures of "Saints, by *Perugino* (which formerly surrounded the Ascension by the same master, removed by the French, now in Lyons); Holy Family, by *Parmegianino*; "Infant Jesus and St. John, after Perugino, by *Raphael* (?). — The *Choir-books* are embellished with good miniatures of the 16th century.

The "CHOIR STALLS, in walnut, are admirably carved and inlaid (*tarsia*) by *Stefano da Bergamo*, 1535; the doors at the back are by his brother *Damiano*. — Under the arch of the Choir, on each side, are ambos (pulpits) in stone, with reliefs on a golden ground, by *Franc. di Guido*, 1517-21.

The LEFT AISLE, beginning at the upper end by the choir, contains a picture by *Buonfigli* (?), Mary with the body of Christ and two saints, 1469. In the adjoining chapel is a marble altar with reliefs, partly gilded, by *Mino da Fiesole*, 1473. In the next two chapels: pictures by *G. Reni*, *Giorgio Vasari*, and others. Between these, on the wall of the aisle: Judith, by *Sassoferrato*. Then, Adoration of the Magi, by *Eusebio di S. Giorgio*; Annunciation, after *Raphael*, by *Sassoferrato*; Pietà, a late work of *Perugino*, part of a large dismembered altar-piece from the church of S. Agostino.

Close to S. Pietro, on the opposite side of the street, are the gardens of the *Passeggiata Pubblica* (Pl. D, 8), extending to the Porta S. Costanzo, and commanding a magnificent \*Prospect of the valley of Foligno and the Apennines.

The visitor may also inspect the following private collections: the collection of *Avv. Romualdi*, Via del Bufalo, No. 5 (near the *Albergo Gran Bretagna*), comprising bronzes, coins, cameos, drawings and paintings by *An. Carracci*, *Perugino* (?), etc. (for sale). — The *Galleria Monaldi* (Pl. 26; B, 5), in the palazzo of that name, at the corner of the Via Riaria and the Piazza Vittorio Emanuele, and the *Galleria Meniconi* (Pl. 25; C, 5), Via di Porta Romana, both chiefly contain works of later masters (end of 16th and 17th cent.).

## 54 Route 7. EXCURSIONS FROM PERUGIA.

Outside the Porta del Carmine lies the *Cemetery* (Pl. E, 3), containing a monument to the champions of liberty in 1859.

About 3 M. to the E. of Perugia, on this side of Ponte S. Giovanni, the first station on the route to Foligno and Rome, the ANCIENT ETRUSCAN NECROPOLIS of Perugia was discovered in 1480. Pedestrians, in going, may select the old road, quitting the town by the Porta S. Girolamo (Pl. D, 6, 7) and return by the new road to the Porta S. Costanzo (Pl. D, 8; see small Map, p. 46). Carriage there and back, a drive of 1½-2 hrs., 12 fr. — The most interesting of the tombs, and one of the handsomest, though not oldest in N. Etruria, is the 'Sepolcro de' Volumni (the tomb of the Volumnii, 3rd cent. B.C.), close to the road, where it is intersected by the railway. It consists of ten chambers, hewn in the coarse-grained tufa. A number of cinerary urns, with portraits of men and women, and various kinds of decoration, were found here. Some of the objects found in the tomb have been left in their original positions, but most of them are now preserved in a chamber built above it. The custodian is to be found at the neighbouring Villa Baglioni (1 fr.).

FROM PERUGIA TO THE UPPER VALLEY OF THE TIBER (diligence daily in 4½ hrs. to Città di Castello). The road soon crosses the Tiber and ascends on its left bank to Fratta, or Umbertide, a small town 18½ M. from Perugia. In the church of S. Croce, a Descent from the Cross by Luca Signorelli. Valuable collection of majolicas at the house of Sign. Dom. Mavarelli. — Farther on, the road crosses the Tiber twice, and then traverses a luxuriantly cultivated district, on its left bank, to —

14 M. Città di Castello (*Locanda la Cannoniera*), with 6000 inhab. (commune 24,000), occupying the site of *Tifernum Tiberinum*, which was destroyed by Totila. In the 15th cent. it belonged to the Vitelli family, and afterwards to the Church. The town, built in the form of a rectangle, and still surrounded by the walls erected in 1518, contains many interesting small buildings of the early-Renaissance period, but few mediæval monuments.

All that remains of the old *Cathedral* of S. Florido, founded in 1012, is the campanile and the N. portal; the present building, an admirable specimen of the Renaissance style, was begun in 1482, and completed in 1522. Bramante has been frequently named as the builder, but *Elia di Bartolomeo Lombardo* is mentioned in the records as the architect. S. Domenico (containing a St. Sebastian by Luca Signorelli) is the only church that has preserved a Gothic character, and the *Palazzo Comunale* the only secular edifice; the latter was built in the 14th cent. by a certain Angelus of Orvieto, in the style of the Florentine palaces.

The Vitelli, the lords and masters of the town, were like most of the magnates of the Renaissance period passionately addicted to building. The oldest of the four palaces of the 15th and 16th cent., which bear their name, is the *Palazzo di Alessandro Vitelli*; the handsomest is the *Palazzo Vitelli a S. Giacomo*, and the largest the *Palazzo Vitelli a Porta S. Egidio*. The small summer-house (*Palazzino*) of the latter deserves special notice.

Raphael, it is well known, painted his first independent works for churches in Città di Castello, but they have since disappeared, or (like the Sposalizio in the Brera at Milan) have been carried elsewhere. The only work of his now here is a church banner, with the Trinity and Creation painted on linen, but in a deplorable condition. It was executed for S. Trinità, and is now in the Palazzo Berioli della Porta(?)

The church of S. Cecilia contains a Madonna by Luca Signorelli, and the *Palazzo Mancini* a "Nativity" by the same master, as well as several other valuable pictures.

From Città di Castello to Arezzo, 22½ M., see p. 40.

About 10 M. to the N. of Città di Castello lies the pleasant little town of Borgo S. Sepolcro. The churches contain several pictures by Piero della Francesca (b. 1423; teacher of Luca Signorelli; comp. p. 37) and Raffaello dal Colle (16th cent.; a pupil of Raphael), both of whom were born here. In S. Antonio Abbate, a fine Crucifixion by Signorelli.

From Borgo S. Sepolcro a road crosses the Central Apennines to

*Urbania* (31 M.) and *Urbino* (p. 88). — The *Source of the Tiber*, near the village of *Le Balze*, may be visited from *Borgo S. Sepolcro*.

FROM PERUGIA TO NARNI BY TODI, about 56 M. (diligence). This road, once greatly frequented, but now of merely local importance, descends rapidly into the valley of the Tiber, which it crosses, and then remains on its left bank. The scenery presents no great attraction. About half-way between Perugia and Narni, and 19 M. to the E. of Orvieto lies —

Todi (*Posta*, at the gate), the ancient Umbrian *Tuder*, a high-lying town (1496 ft.) with 4,500 inhab. (commune 15,500); the hill is so abrupt that the upper part of the town is not accessible to carriages. Its ancient importance is indicated by the fragments of walls and the extensive ruin of a *Temple*, or *Basilica*, usually styled a temple of Mars. Although poor in treasures of art, the town boasts of several interesting edifices, among which are the *Cathedral* and the *Town Hall* in the Piazza. The church of *S. Fortunato* possesses a handsome portal. The finest building of all, however, is the pilgrimage church of "*S. Maria della Consolazione*", in the form of a Greek cross and covered with a dome. The arms of the cross are also surmounted with domes, and are polygonal in shape with the exception of the choir, which is semicircular. The exterior is remarkable for its simple and massive style, and the interior for its symmetrical proportions and the delicately graduated ornamentation of its pillars. Being one of the noblest creations of the Renaissance period, this edifice was naturally attributed to Bramante. Documents, however, name *Cola di Matteuccio da Caprarola* (1508) as the architect, and *Baldassare Peruzzi* as his adviser. The progress of the building was remarkably slow, and it was not completed till 1604. — Todi was the birthplace of Jacopone da Todi (d. 1306), author of the 'Stabat mater dolorosa'.

From Todi to Narni 28 M., by the villages of *Rosaro*, *Castel Todino*, and *San Gemine*. About 1½ M. from the last, on the ancient, now abandoned *Via Flaminia*, are the interesting ruins of the once prosperous *Carsulae*. From San Gemine (7½ M. from Narni) two roads descend gradually to the beautiful valley of the *Nera*, one leading S.E. to *Terni* (see p. 78), and the other S. to *Narni* (p. 80).

## 8. From Florence by (*Arezzo*) Terontola and Chiusi to Rome.

196 M. RAILWAY. This is the shortest route from Florence to Rome. Express in 7½-7¾ hrs. (fares 37 fr. 85, 26 fr. 25 c.); ordinary train in 12¾ hrs. (fares 34 fr. 30, 23 fr. 55, 16 fr. 45 c.); no change of carriages.

From *Florence* to *Terontola*, 76 M., see pp. 36-44. The main line to Rome diverges to the right (S.) from the branch-line to Perugia, Assisi, and Foligno, and at first skirts the Trasimene Lake (comp. p. 44).

82½ M. *Castiglione del Lago*, with 11,000 inhab. (incl. suburbs), lying to the left on a promontory extending into the lake, possesses an old palazzo of the Duchi della Cornia.

86½ M. *Panicale*, a small place with unimportant frescoes in its churches by Perugino and his school. The line takes a W. direction and joins the line from Siena in the valley of the *Chiana* (R. 4).

93½ M. *Chiusi*. — *Carriage* with one horse to the town, lying to the right on a hill (1¼ hr.), 1 fr.

LEONE d'ORO, bargaining necessary; CORONA, Via Porsenna 1, clean and moderate. — *Railway Restaurant*.

Travellers who wish to inspect the ETRUSCAN ANTIQUITIES should enquire for the custodian, who sells tickets for the museum (1½ fr.) and accompanies visitors to the tombs (2 fr.; or, for the whole day, 3-4 fr.).

The road to the tombs is very muddy in wet weather. — Travellers are cautioned against making purchases of Etruscan antiquities at Chiusi, as 'antiquities' from Etruscan tombs are largely manufactured here.

*Chiusi* (5000 inhab.), the ancient *Clusium*, one of the twelve Etruscan capitals, frequently mentioned in the wars against Rome, and as the headquarters of Porsenna, was fearfully devastated by malaria in the middle ages; but under the grand-dukes of the House of Lorraine the Val di Chiana was gradually drained, and the town recovered from these disasters. The walls are mediæval; a few relics of those of the Etruscan period are traceable near the cathedral, outside the *Porta delle Torri*. A walk thence round the town to the *Porta Romana*, also called *Porta di S. Pietro*, affords pleasing views of the S. portion of the Chiana Valley, Città della Pieve, the mountains of Cetona, to the N. the lakes of Chiusi and Montepulciano, and the latter town itself.

Under the town extends a labyrinth of subterranean passages, the precise object of which is unknown (inaccessible); but they probably belonged to an elaborate system of drainage, as the ancient Etruscans excelled in works of this kind, and were even in advance of many modern nations.

The interesting *\*Museo Etrusco*, recently founded, contains a valuable collection of objects found in the Etruscan tombs around Chiusi, such as vases (including several curious polychrome urns), dishes, bronzes, mirrors, sarcophagi, and especially cinerary urns, chiefly of terracotta, with a few of alabaster and travertine.

The *Cathedral of S. Mustiola* consists almost entirely of fragments of ancient buildings; the eighteen columns of unequal thickness in the interior, and the tomb of S. Mustiola are derived from a similar source. The sacristy contains a mass-book illuminated with admirable miniatures of the 15th cent., chiefly by artists of the Sienese school. The walls of the arcades in the cathedral square bear numerous Etruscan and Roman inscriptions.

The great attraction of Chiusi are the ETRUSCAN TOMBS (tickets of admission and guide, see above), situated in isolated hills at some distance from the town. The most important are the following: to the N.E. the *Deposito del Granduca*, 2 M.; near it, the *\*Deposito della Scimia*, with mural paintings representing gladiatorial combats. The *Deposito del Poggio Gajelli*, which is supposed, but without authority, to be the *Mausoleum of Porsenna* mentioned by Pliny and Varro, is 3 M. distant and much dilapidated. To the N.W., the *Deposito delle Monache*, 2 M.; then, to the S.E., the *Deposito del Colle*, with mural paintings, 1 M. from the town.

Near *S. Caterina*, on the way to the station, are small catacombs of the early-Christian period, and near them a Roman tomb.

A diligence runs from the Chiusi station in 1 hr. to the (5 M.) loftily situated town of *Città della Pieve* (1011 ft.), with 6000 inhab., the birth-place of *Pietro Vannucci* (1446-1524), surnamed *Perugino* after Perugia, which was the chief scene of his labours (comp. p. 47). The town possesses several of his pictures, but they are works of his later period, hastily

painted and chiefly done by his pupils, as the master apparently deemed his native place not capable of appreciating works of a more elaborate kind. — The oratory *dei Disciplinati*, or *S. Maria dei Bianchi*, contains an Adoration of the Magi, one of the largest pictures by Perugino; two letters of the artist from Perugia (1504) are shown with regard to the price of this fresco, reducing it from 200 to 75 ducats. — In the *Cathedral* (interior modernised) is the Baptism of Christ (first chapel to the left), and in the choir a Madonna with SS. Peter, Paul, Gervasius, and Protasius, 1513. The picture of St. Antony with St. Paulus Eremita and St. Marcellus, now (since 1860) in *S. Agostino*, belonged originally to the church of S. Antonio. All these pictures are by Perugino. — Outside the gate, which leads to Orvieto, is the Church of *S. Maria dei Servi*, containing remains of a Crucifixion by Perugino, dating from 1517.

The road leading from Città della Pieve in an E. direction to Perugia (31 M.) was formerly much frequented.

About  $7\frac{1}{2}$  M. to the S.W. of Chiusi (carriage in  $1\frac{1}{4}$  hr.), and at the same distance to the W. from Città della Pieve, lies the small town of *Cetona*, commanded by a mediæval castle. The *Palazzo Terroso* contains a small collection of antiquities found in the neighbourhood (visitors generally admitted on presenting their cards), such as handsome polychrome and richly gilded urns; an "Elephant's tusk with archaic reliefs from the Odyssey, etc. — Picturesque grounds at the back of the palace.

The RAILWAY descends the Chiana valley.  $104\frac{1}{2}$  M. Stat. *Ficulle*; the village,  $2\frac{1}{2}$  M. distant, lies on a hill to the right. Near Orvieto the Chiana falls into the *Paglia*, a turbulent tributary of the Tiber, which causes great damage in rainy seasons. The rock here is tertiary sandstone, while at Orvieto the volcanic district begins, of which the central point is the lake of Bolsena (p. 64).

$118\frac{1}{2}$  M. Stat. *Orvieto*, at the base of the hill occupied by the town, to which a winding road ascends; omn. in 40 min. (returning in 20 min.; 1 fr., luggage 20-50 c.). A footpath leads in  $\frac{1}{4}$  hr. to the *Fortezza* (p. 60).

**Orvieto.** — GRAND HÔTEL DELLE BELLE ARTI (Palazzo Bisenzi), Corso Cavour, the halting-place of the omnibus, well spoken of, but enquiry as to charges advisable; R. from 3, D. 5, lunch 3, B.  $1\frac{1}{2}$ , L. & A.  $1\frac{1}{2}$ , omn.  $1\frac{1}{4}$  hr. — *AQUILA BIANCA*, Via Garibaldi, behind the Palazzo Comunale, unpretending. — *Caffè Benedetti*, Piazza Vittorio Emanuele.

The *Wine* of Orvieto is esteemed both here and at Rome.

*Photographs* of Signorelli's frescoes sold by Armoni near the Cathedral.

*Orvieto* (8000 inhab.; whole parish 16,000), a small town and episcopal residence, on an isolated tufa rock, 735 ft. above the *Puglia* (1165 ft. above the sea), the *Urbibentum* of Procopius, was called *Urbs Vetus* in the 8th cent., and thence derives its modern name. In the middle ages it was a great stronghold of the Guelphs, and often afforded refuge to the popes.

From the E. entrance to the town, which we reach in coming from the station, and where the old castle mentioned below is situated, runs the *Corso*, the principal street of Orvieto. Two mediæval towers rise in this street; opposite the first of these is the *Via del Duomo*, which leads us straight to the far-famed —

\*\**Cathedral* (Pl. 1), a magnificent example of the Italian Gothic style, and one of the most interesting buildings in Italy. founded in consequence of the 'Miracle of Bolsena' (comp. p. 64). The first stone

was solemnly laid by Pope Nicholas IV. on 13th Nov. 1290, and the edifice begun under the supervision and according to the plans of *Lorenzo Maitani* of Siena. The work progressed so rapidly that in 1309 Bishop Guido di Farnese was able to read the first mass in the church. It consists of a nave and aisles, with transept and rectangular choir. It is  $114\frac{1}{2}$  yds. long and 36 yds. wide, and like the cathedrals of Florence and Siena is constructed of alternate courses of black and white marble. This cathedral, like those in other towns, once constituted a great arena for the display of artistic skill. The guardians of the building were unwearied in providing for its ornamentation, and like the curators of modern museums who are zealous in their endeavours to secure works by the best



artists, they did all in their power to obtain the services of the first masters of the day for the embellishment of their church. — The **FACADE**, with its three pediments, 44 yds. wide and 160 ft. high, is gorgeously enriched with sculptures and mosaics, and is said to be the largest and most gorgeous 'polychrome' monument in existence.

The excellent **BAS-RELIEFS** on the lower parts of the pillars, which in many respects are characteristic of the transitional style preceding the Renaissance, are by *Giovanni Pisano* (?), *Andrea*, and other pupils of *Nicколо Pisano*, and represent scenes from the Old and New Testament: 1st pillar to the left, from the Creation down to Tubalcain; 2nd, Abraham, genealogy of the Virgin; 3rd, History of Christ and Mary; 4th, Last Judgment with Paradise and Hell; above are the famous emblemata of the four Evangelists, by *Ercol Martini*. Above the principal portal, a **DONNA** under a canopy, in bronze, by *Andrea Pisano*. On the margin of

the large square panel, in the centre of which is a rose-window, are small marble statues of prophets, and above, of the twelve apostles, executed by Sienese sculptors.

Above the doors and in the three pointed pediments are Mosaics on a golden ground, of various periods (14th-19th cent.): Annunciation, Nuptials of the Virgin, Baptism of Christ, Coronation of the Madonna; the latter, the principal picture, is the highest.

The \*Interior is constructed, like that of the Siena cathedral, of alternate layers of dark and light stone (black basalt and greyish-yellow limestone from the vicinity). On each side four columns and two pillars separate the nave, which is 131 ft. in height, from the lower aisles. Above the round-arched arcades is a gallery adorned with rich carving. The windows are pointed, and the upper parts filled with stained glass. The visible frame-work of the roof was formerly richly ornamented.

At the sides of the principal entrance, to the right, St. Sebastian by *Scalza*, to the left, St. Rocco. In the LEFT AISLE, 'Madonna and St. Catharine, a fresco by *Gentile da Fabriano*. Before this stands a marble \*font, the lower part by *Luca di Giovanni* (1390), the upper by *Sano di Matteo* (1407). — In the NAVE, to the right, a fine marble holy water basin in the Renaissance style; in front of the columns, the statues of the Twelve Apostles, by *Mosca*, *Scalza*, *Toti*, *Giovanni da Bologna*, and other masters. By the high-altar the Annunziata and Archangel, by *Mocchi*, one on each side. — In the CHOIR, frescoes from the life of the Virgin by *Ugolino d'Ilario* and *Pietro di Puccio*. The beautifully inlaid stalls in the choir are by artists of Siena, of the 14th and 15th cent.; on each side is an altar with reliefs in marble: on the left, Visitation of Mary, executed by *Moschino* when 15 years of age, from designs by *Sammicheli* of Verona; to the right, Adoration of the Magi, by *Mosca*.

*Right Transept:* the \*\*CHAPEL OF THE MADONNA DI S. BRIZIO (Capella Nuova), with a miraculous image of the Virgin and a Pietà, by *Appolito Scalza*. This chapel occupies an important page in the annals of Italian art. The superintendent of the cathedral-mosaics having heard that the 'famous painter and monk' *Fra Angelico da Fiesole* was not engaged during the summer in Rome (p. 303), invited him to Orvieto, and secured his services for the decoration of the chapel. In 1447 *Fra Angelico* accordingly worked here, but for three months only, during which time he executed the panels of the diagonally divided ceiling above the altar, representing Christ in the glory as Judge, with saints and prophets to the right, the Virgin and the Apostles on the left. Nothing more was done till 1499, when the work was continued and completed by *Luca Signorelli*. These \*\*Mural Paintings are the chief attraction here. The first fresco to the left of the entrance shows the overthrow of Anti-christ, who is represented in the foreground, preaching; the two devout figures, in the corner to the left, are said to be portraits of Signorelli and *Fra Angelico*. The wall on the side by which we enter has been skilfully covered with representations of (left) the Last Judgment, and (right) the Fall of the Condemned. — Next in order are the Resurrection of the Dead and the Punishment of the Condemned; then, on the wall of the altar, (right) Descent into Hell, and (left) Ascent into Heaven, and lastly, adjoining the first picture, Paradise. — Below these pictures runs a series of scenes from Dante's Divine Comedy, and mythological subjects. On the ceiling: Apostles, 'signa judicium indicantia', patriarchs and doctors, virgins and martyrs. — These paintings are the most important work produced during the 15th century. In the mastery of form, in the boldness of motion and of foreshortening, and in the acquaintance with the nude, Signorelli is by no means unworthy of comparison with Michael Angelo, who, according to Vasari, borrowed several motives from these works for his Last Judgment in the Sixtine Chapel. — On the right wall, in a niche behind the Pietà of Scalza, is an \*Entombment of Christ by *Signorelli*.

Opposite, in the *Left Transept*, is the CAPPELLA DEL CORPORALE, where, behind the principal altar, is a canopy of marble mosaic, containing a silver reliquary, in which is preserved the blood-stained chalice-cloth (corporale) connected with the Miracle of Bolsena (p. 64). The reliquary,

executed by *Ugolino di Vieri* of Siena in 1338, and resembling in form the façade of the cathedral, is about 4½ ft. broad, 2 ft. high, and 440 lbs. in weight. The Passion and the 'Miracle' are represented on it in brilliant enamel; it is exhibited to the public on Corpus Christi and on Easter Sunday, but at other times it is shown only by permission of the Sindaco. Modernised frescoes of the 'Miracle of Bolsena' by *Ugolino*. Over the altar on the left, a Madonna by *Lippo Memmi*.

Opposite the cathedral, No. 3, is the \*OPERA DEL DUOMO (Pl. 2; if closed, apply to the sacristan), containing the new *Museo Municipale*.

GROUND FLOOR. Room I. Weapons, bronzes, pottery, etc., from the Etruscan Necropolis (see below). Plan of the excavations. — Room II. Architectural ornaments in terracotta, from a Roman temple, the remains of which were discovered in the construction of a new street near the Giardino Pubblico. Reconstruction of an ancient Etruscan tomb.

The FIRST FLOOR contains mediaeval works of art belonging to the Opera del Duomo. Designs on parchment for the façade of the cathedral, and for a pulpit, which was never completed; a beautifully carved and inlaid reading-desk; a precious \*Reliquary by *Ugolino da Siena*; a Madonna by *Simone Martini*; a \*St. Magdalene by *L. Signorelli*, 1504; two specimen frescoes by *Signorelli*, representing himself and a certain Niccolò; a \*Madonna, a statue by *Giov. Pisano*, partly coloured, etc.

The Corso leads to the Piazza Maggiore, now Vittorio Emanuele, with the church of *S. Andrea* (Pl. 3), of early origin, probably built on the site of an ancient temple, and the *Palazzo Comunale* (Pl. 4), dating from the end of the 13th cent. and remodelled in the middle of the 16th cent. (pictures in the interior of the 14th and 15th cent.).

*S. Giovinale* (Pl. 5), at the N.W. angle of the town, a basilica with open roof, contains fragments of old frescoes (1312 and 1399). In the S. transept of *S. Domenico* (Pl. 6) is the monument of Cardinal di Brago, by *Arnolfo*, 1282.

The Fortress, constructed by Cardinal Albornoz in 1364, and situated at the N.E. entrance of the town (p. 57), has been converted into a garden with an amphitheatre for public performances. Fine view of the valley of the Tiber and the Umbrian mountains. — The custodian of the garden keeps the key of the famous adjacent fountain, *Il Pozzo di S. Patrizio*, which was begun by *Sangallo* in 1527, and completed by *Mosca* in 1540. It is partly hewn in the tufa rock, partly built of masonry, and is 203 ft. deep, and 43 ft. wide. Two separate spiral staircases wind round the shaft; the traveller may descend by one, and ascend by the other (fee 1½-1 fr.).

On the N.W. slope of the hill on which the town stands, below the ancient town-wall, an extensive \*Necropoli Etrusca has recently been discovered (most conveniently visited on the way back to the station, about halfway, a digression of less than 200 paces; comp. Plan, p. 58). The tombs, which are arranged in groups and rows, date chiefly from the 5th cent. B.C., and some of them were found intact. Their façades, as elsewhere, are constructed of three large stones, two of which, placed nearly upright, are roofed by the third. Adjoining the entrance is inscribed the name of the deceased in the ancient Etruscan character. The inner chamber is square in form, and covered with the primitive kind of vaulting in which the stones are laid horizontally, each overlapping the one below it. The tombs contained many painted vases, of Greek, and particularly of Corinthian and Attic workmanship, and articles of native manufacture, the most important being black terracotta vases with patterns impressed on them. — Since 1863 a number of similar tombs have been discovered 2½ M. to the S.W. of Orvieto, near the suppressed Ca-

puchin monastery (comp. Plan). Two of these contain paintings. The route to them is rough. The custodian must be enquired for in the town.

The line to Orte and Rome now traverses the wooded valley of the *Tiber*, whose broad, stony bed bears traces of numerous inundations. Two tunnels. On the height, to the left, lies *Baschi*. 126½ M. *Castiglione Teverino*; the river is crossed; 130 M. *Alviano*, 136 M. *Attigliano*, 139½ M. *Bassano Teverino*, on a hill to the right.

The small *Lake of Bassano*, formerly *Lacus Vadimonis*, now much diminished in extent, is famous in ancient history as the scene of the great victories of the Romans over the Etruscans, B.C. 309 and 283. Pliny the Younger (Ep. viii. 20) has described the lake with its 'floating islands'. — About 3 M. farther to the W. is *Bomarzo*, picturesquely situated on a precipitous rock, near the ancient *Polimartium*, where extensive excavations have been made.

The train passes through several tunnels, and afterwards skirts the right bank of the *Tiber*, till it approaches Orte which becomes visible on the height to the left. It then traverses a longer tunnel and reaches the station of Orte, where the railway from Foligno (Perugia and Ancona) unites with the main line (R. 10).

144½ M. **Orte**, loftily situated about 2 M. to the N., the ancient *Horta*, presents no object of interest beyond its situation. — Diligence from Orte to *Viterbo*, see p. 63.

The train descends the valley of the *Tiber* on the right bank, affording pleasant glimpses of both banks. To the right, the lofty and indented ridge of *Mount Soracte* (p. 62) becomes visible. On the left, on the other side of the river, lie *S. Vito* and *Otricoli*, the latter a small place 6 M. distant from Orte, near the site of the ancient *Otriculum*, where numerous antiquities, including the celebrated Bust of Jupiter in the Vatican, have been excavated. 150 M. *Gallese*. Farther on, high above the left bank, is the small town of *Magliano*.

152½ M. **Borghetto**, with a ruined castle on the height to the right. The *Tiber* is crossed by the handsome *Ponte Felice*, constructed by Augustus, and restored in 1589 by Sixtus V., over which most of the traffic between Rome and the N.E. provinces formerly passed.

About 5 M. to the S.E. of Borghetto (carriages at the station) lies *Civitâ Castellana*, picturesquely situated 502 ft. above the sea (*Posta, Speranza*, in the market-place). This was the site of *Falerii*, the town of the *Falisci*, which was captured by Camillus in B.C. 396. A lofty bridge, erected in 1712, and recently restored after having been damaged by an earthquake, carries the road into the town across a ravine, 120 ft. in depth. The Cathedral of *S. Maria* dates from 1210. The *Citadel*, erected by Alexander VI. in 1500 from a design by *Sangallo*, and enlarged by Julius II. and Leo X., was last employed as a state-prison. *Civitâ Castellana* possesses nothing to interest the traveller except its picturesque situation. The deep ravines by which it is enclosed testify to vast volcanic convulsions. They contain a few fragments of ancient walls and numerous Etruscan tombs hewn in the rock, especially near the citadel.

Interesting excursion to the ruins of *Falerii* (pronounced *Fálleri*), 3 M. distant. Near the citadel the *Ponte del Terreno* is crossed to the left, where tombs honeycomb the rocks on all sides, this being the more direct route to *Falerium Novum* or *Colonia Junonia*, founded by the Romans about 240, situated in the plain, 3 M. to the N. of *Civitâ Castellana*. Etruscan and Roman tombs are here seen side by side. The town was nearly in the form of a triangle,

$1\frac{1}{2}$  M. in circumference; the well-preserved walls are protected by strong square towers and penetrated by gates, one of which on the W. (*Porta di Giove*) is still in good condition. Another gate towards the S. E., the *Porta del Bove*, is also worthy of a visit; near it is the theatre of Roman construction, the *piscina*, and what is regarded as the forum, at the back of the theatre.

At the *Porta di Giove*, within the walls, is the "*Abbadia di S. Maria*" of the 12th century. In the nave, antique columns; in 1829 the roof fell in, but the damage has been repaired. The adjoining building contains inscriptions, statues, etc., the result of excavations made here. An amphitheatre has also been recently discovered.

Civit  Castellana is the best starting-point for the Soracte; there and back about 7 hrs. — A good road (one-horse carriage 6-7 fr.) leads to ( $7\frac{1}{2}$  M.) *Rignano* (Posta), the birthplace of Cesare and Lucrezia Borgia, the children of Cardinal Roderigo Borgia (afterwards Pope Alexander VI.), and boasting of a few Roman antiquities. Here we may obtain horses and donkeys (or a light conveyance to carry us half-way up the mountain), to S. Oreste; guides are superfluous. — Pedestrians may leave the carriage about 2 M. to the N. of Rignano and make the ascent in  $1\frac{1}{2}$  hr.

\**Soracte*, mentioned by Horace (Carm. i. 9: *Vides ut alta stet nive candidum Soracte*) and Virgil (*Aen.* vii, 785: *Summi deum sancti custos Soractis Apollo*), is now called *Monte di S. Oreste*, the word *Soracte* having been erroneously written *S. Oracte*, and thence corrupted to *S. Oreste*. It is a limestone-ridge, descending precipitously on both sides, extending 3-4 M. from N.W. to S. E., and culminating in several peaks of different heights. On the central and highest summit (2260 ft.) stands the church of *S. Silvestro*. On the slope which gradually descends towards the S. E. is situated the village of *S. Oreste*. Leaving the miserable village to the right, the path ascends gradually to the left, and in  $1\frac{1}{2}$  hr. reaches the monastery of *S. Silvestro* (2119 ft.), founded in 746 by Charlemagne, son of Charles Martel and brother of Pepin. The summit, with the church and a small disused monastery, may now be reached in a few minutes. In ancient times a celebrated Temple of Apollo occupied this site. The view, uninterrupted in every direction, embraces: E. the valley of the Tiber, the Sabina, in the background several snow-clad peaks of the Central Apennines, among them the Leonessa; S. the Volscian and Alban Mts., then the broad Campagna, Rome, the sea; N. the mountains of Tolfa, the Lake of Bracciano, the Ciminiian forest, the crater of Baccano, and numerous villages.

Pedestrians may descend to Rignano by a direct path, which, although somewhat steep, is considerably shorter than that by S. Oreste.

The Borghetto and Civit  Castellana road next leads to ( $7\frac{1}{2}$  M.) Nepi. A shorter route (for walkers) passes *Castel S. Elia*, a resort of pilgrims.

Nepi, the ancient Etruscan *Nepete* or *Nepet*, afterwards *Colonia Neapolis*, is a picturesquely situated little town, and an episcopal residence, surrounded by medi 瓦 walls and towers. Venerable *Cathedral*; the *Town Hall* is adorned with Roman sculptures and inscriptions. It was anciently a place of importance, but is now in a dilapidated condition, chiefly owing to its destruction by the French in 1799. — From Nepi to *Monterosi* (p. 68), 5 M.

Beyond Borghetto, to the right, Civit  Castellana (see above) becomes visible for a short time. The train crosses to the left bank of the Tiber.  $160\frac{1}{2}$  M. *Stimigliano*, and 165 M. *Montorso*, both situated in the mountainous district of the *Sabina*, where olive-trees abound. 173 M. *Passo di Correse*. The name is a corruption of *Cures*, the ancient Sabine town, where Numa Pompilius was born, the ruins of which are in the vicinity. A diligence runs daily from Passo di Correse to Rieti by Poggio Mirteto, see *Baedeker's Southern Italy*.

The line follows the left bank of the Tiber to (180 M.) stat. *Monte Rotondo*; the town, situated to the left. 2 M. higher, possesses an old castle of the Orsini, now the property of the Piombino

family. The village was stormed by Garibaldi on 26th Oct. 1867; about 1 M. to the S.E. is Mentana (p. 355), where he was defeated on 3rd Nov. by the Papal and French troops, and forced to retreat.

From Monte Rotondo to Rome, a journey of  $\frac{3}{4}$  hr. — The line follows the direction of the ancient *Via Salara* (to the right, on the hill, once lay the ancient *Antemnae*, p. 356) and crosses the Anio (p. 356); to the left the Sabine and Alban mountains, then Rome with the dome of St. Peter, become visible. A wide circuit round the city is described, near the Porta Maggiore (p. 182) the so-called temple of Minerva Medica (p. 181) is passed.

196 M. *Rome*, see p. 104.

## 9. From Orvieto to Rome by Bolsena, Montefiascone, and Viterbo.

78 M. HIGH ROAD. To Viterbo  $3\frac{1}{2}$  M.; from Orvieto to *Bolsena*, 12 M., *Bolsena* to *Montefiascone*, 9 M., thence to Viterbo  $10\frac{1}{2}$  M.; no regular communication; carriage in  $5\frac{1}{2}$  hrs., 25-30 fr.

**VITERBO** alone may best be visited from the **ORTE** station (p. 61), with which it is in regular communication (distance  $18\frac{1}{2}$  M.). The *diligence*, which corresponds with the ordinary morning and evening trains (not the express) to Rome, takes 4 hrs. (fare 3 fr.). Travellers from Rome may obtain tickets thence to Viterbo at *Via della Propaganda* 8. A party should order a carriage to meet them at the station by post-card, addressed to the *Impresa F. Garinei* in Viterbo (two-horse carr. 10-15 fr.).

Most travellers will prefer to return from Viterbo to Orte. The drive from Viterbo to *Rome* ( $4\frac{1}{2}$  M.) takes 10 hrs. (about 40 fr.).

The high-road from Orvieto to Montefiascone traverses a bleak district, passing at some distance from the Lake of Bolsena, which is almost concealed from view by the surrounding crater-wall. A more beautiful but longer route diverges to the W. from this road,  $8\frac{1}{2}$  M. from Orvieto, and unites at Bolsena with the old road from Siena via Torrenieri, Radicofani, and Acquapendente to Rome (p. 17).

About 4 M. beyond the above-mentioned bifurcation, a road diverges to the left from the direct Orvieto and Montefiascone road to (3 M.) *Bagnorea* (the ancient *Balneum Regis*), picturesquely situated on a hill surrounded by ravines, and interesting to geologists.

**Bolsena** (*Hotel* in the Piazza), with 3000 inhab., is situated below the Roman *Volsinii*, the birthplace of Sejanus, the favourite of Tiberius. It was one of the twelve capitals of the Etruscan League, and after various vicissitudes was at length conquered and destroyed by the Romans. The spoil is said to have included 2000 statues. Its wealth has been proved by the discovery, in the vicinity, of numerous vases, trinkets, and statues. The present town contains inscriptions, columns, and sculptures of the Roman municipium which replaced the Etruscan city. The ancient site is reached in a few minutes by an antique causeway of basalt. Among the ruins is an amphitheatre, worthy of special attention, now converted into a vegetable-garden. Beautiful views of the lake.

The façade of the church of *S. Cristina* is embellished with ancient relics and a sarcophagus with the triumph of Bacchus.

The '*Miracle of Bolsena*', the subject of a celebrated picture by *Raphael* in the Vatican, occurred in 1263. A Bohemian priest, who was somewhat sceptical as to the doctrine of transubstantiation, was convinced of its truth by the miraculous appearance of drops of blood on the host which he had just consecrated. In commemoration of this, Pope Urban IV. instituted the festival of Corpus Christi in 1264 and projected the erection of the superb cathedral of Orvieto (p. 57).

The **Lake of Bolsena**, the ancient *Lacus Vulsiniensis*, 994 ft. above the sea-level, a circular sheet of water, 28 M. in circumference, is the vast crater of an extinct volcano, which formed the central point of a wide sphere of volcanic agency, extending as far as Orvieto. The lake abounds in fish (its eels are mentioned by Dante, *Purg.* 24, 24); but the banks, especially on the W. side, are bleak and deserted, owing to the malaria confined in the basin of the lake, which is not easily dispelled by the wind. The monotony of the surface is relieved by the two picturesque islands of *Bisentina* and the rocky *Martana*. On the latter Amalasuntha, Queen of the Goths, the only daughter of Theodoric the Great, was imprisoned in 534, and afterwards strangled whilst bathing, by order of her cousin Theodatus, whom she had elevated to the rank of co-regent. The church in the island of Bisentina was erected by the Farnese family and embellished by the Carracci. It contains the relics of St. Christina, a native of Bolsena.

From Bolsena the road ascends towards the S. on the bank of the lake, through woods, to (7 M.) the 'Mountain of Bottles' —

**Montefiascone** (*Aquila Nera*, outside the gate), a town with 7500 inhab., situated 2015 ft. above the sea-level. The uncompleted cathedral of *S. Margareta*, with an octagonal dome, was one of the earliest works of *Sammichele*. Near the gate, on the road to Viterbo, is \**S. Flaviano*, a church of 1030, restored by Urban IV. in 1262, in the Gothic and circular styles combined. The subterranean chapel contains the tomb of the Canon *Johannes Fugger* of Augsburg, with the inscription —

*Est, Est, Est. Propter nimium est,  
Johannes de Fuc., D. meus, mortuus est.*

It is recorded of this ecclesiastic, that, when travelling, he directed his valet to precede him and to inscribe the word 'Est' on the doors of the hostleries where the best wine was to be had. On the door of the inn at Montefiascone the 'Est' was written three times, and the good canon relished the wine here so highly that he never got any farther. The best muscatel of the district is still known as *Est Est* (1 fr. per 'fiaschetto').

The traveller should not omit to ascend into the town for the sake of the magnificent view: N. the lake of Bolsena as far as the chain of M. Amiata, E. the Umbrian Apennines, S. as far as the Ciminian Forest, W. as far as the sea. The extensive plain of ancient Etruria with its numerous villages may be surveyed from this point; and it has therefore been reasonably conjectured that the celebrated *Fanum Voltumnae*, the most sacred shrine of the Etruscans, once stood here.

From Montefiascone to Viterbo the road traverses a bleak and unattractive plain. Midway, near the *Osteria della Fontanella*,

part of the ancient *Via Cassia* lies to the right. About 2½ M. farther, to the left of the road, are situated the ruins of *Ferento*, the Etruscan *Ferentinum*, birthplace of the Emperor Otho. In the 11th cent. it was destroyed by the inhabitants of Viterbo on account of its heretical tendencies, for the Ferentines represented the Saviour on the cross with open eyes, instead of closed, as was thought more orthodox. Such at least is the account of the chroniclers. Among the extensive mediæval, Roman, and Etruscan remains, a *Theatre* of peculiar and primitive construction, with later additions, deserves notice.

Close to Viterbo is situated *Bulicame*, a warm sulphureous spring, mentioned by Dante (Inf. 14, 79), still used for baths.

**Viterbo** (1210 ft.; \**Angelo*, R. 1½ fr.; *Tre Re*, both in the Piazza; \**Alb. & Traitoria Schenardi*, near the piazza; *Café Schenardi*; photographs sold by *Leonardo Primi*, Vicolo della Ficunaccia), an episcopal residence with 20,000 inhab., surrounded by ancient Lombard walls and towers, is situated in a plain on the N. side of the Ciminiian Forest, 1211 ft. above the sea-level. It was the central point of the extensive grant called the 'patrimony of St. Peter', made by the Countess Matilda of Tuscia (d. 1115) to the papal see, and is frequently mentioned in history as a residence of the popes, and as the scene of the papal elections in the 13th century. Viterbo, called by old Italian authors the 'city of handsome fountains and beautiful women', still presents an abundance of fine architectural details and picturesque points, especially in and around the Piazza di S. Pellegrino.

The *Cathedral* of S. Lorenzo, occupying the site of a temple of Hercules, dates from the 12th century.

The INTERIOE contains the tombs of the Popes *John XXI.*, *Alexander IV.*, and *Clement IV.* In a room (closed) to the right of the entrance is a much-damaged fresco by *Lorenzo da Viterbo*, representing Christ with four saints. The fine capitals of the columns in the nave deserve notice.— At the high-altar of this church, in 1279, Count Guido de Montfort, the partisan of Charles of Anjou, assassinated Henry, son of Count Richard of Cornwall, King of the Germans and brother of Henry III., in order thereby to avenge the death of his father who had fallen at the battle of Evesham in 1265 when fighting against Henry III. Dante mentions this deed and places the assassin in the seventh region of hell (Inf. 12, 120).

In the piazza in front of the cathedral is the spot where in July, 1155, Pope Hadrian IV. (Nicholas Breakspeare, an Englishman) compelled the Emp. Frederick I., as his vassal, to hold his stirrup.

Adjacent is the dilapidated *Episcopal Palace* of the 13th cent., in which, by order of Charles of Anjou, the Conclave elected Gregory X. pope in 1271, John XXI. in 1276, and Martin IV. in 1281.

The church and monastery of S. Rosa contain the blackened mummy of that saint, who was born here in the 13th century. She urged the people to rise against the Emp. Frederick II., and was expelled by the Ghibellines.

S. Francesco, a Gothic church, contains, to the right, the \*Tomb  
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of Hadrian V. (de' Fieschi of Genoa, elected 11th July, died 16th Aug. 1276 at Viterbo), with recumbent effigy. — *S. Maria della Verità* contains the \*Marriage of the Virgin, with numerous portraits, al fresco, by *Lorenzo di Giacomo* of Viterbo (1469). Fine monastery-court.

Between the two last-mentioned churches lies the elegant little Romanesque church of *S. Giovanni in Zoccoli*. The church of *S. Maria dei Saluti*, in the Vicolo della Pescheria, possesses a handsome portal (13th cent.).

In front of the \**Palazzo Pubblico* is a Roman sarcophagus with the Hunt of Meleager, bearing an inscription in memory of the beautiful *Galiana* (1138), on whose account, like Helen of old, a war was once kindled between Rome and Viterbo, in which the latter was victorious. The Court contains an elegant *Fountain* and six large Etruscan sarcophagus-lids with figures and inscriptions. In the MUSCO MUNICIPALE are Etruscan and Roman antiquities and paintings (\**Pièta* from the church of *S. Francesco*, painted by *Sebastiano del Piombo* under the influence of Michael Angelo); also the 'decree of Desiderius, king of the Lombards', and the *Tabula Cibellaria*, forgeries of the notorious *Annius* of Viterbo, a Dominican monk who died at Rome in 1502.

The *Fontana Grande* in the market-place, begun in 1206, and the fountain in the Piazza della Rocca, of 1566, ascribed to *Vignola*, are also worthy of notice.

Outside the Porta Fiorentina lies the *Giardino Pubblico*, with its gay flower-beds.

**EXCURSIONS.** About 1½ M. to the E. of Viterbo, towards Orte (beyond the Porta Fiorentina; one-horse cab 1½ fr.), is the suppressed Dominican monastery of the *Madonna della Quercia*, the church of which is said to have been built by Bramante, with handsome courts and fountains. — About 1½ M. farther is the small town of *Bagnaia*, with the charming \**Villa Lante*, built in the 15-16th cent., the summer-residence of the ducal family of that name (visitors admitted; carr. to the Quercia and Bagnaia and back, with stay at both places, 2 fr.).

Several expeditions through picturesque scenery, and interesting to antiquarians, may be made from Viterbo to the surrounding ruins of ancient ETRUSCAN CITIES. The volcanic nature of the district, indicated by the profound ravines and fissures of the rock, and the dreary desolation which prevails, combined with the proximity of the graves of 2000 years' antiquity, impart an impressive sadness to the scene. — The farther the traveller deviates from the main route, the more miserable do the inns become.

From Viterbo to *Toscanella*, 12½ M., see p. 6.

*Castel d'Asso*, popularly known as *Castellaccio*, 5 M. to the W. of Viterbo, may be visited on horseback or on foot (guide necessary; lights should not be forgotten by those who intend to explore the tombs). Passing the *Bulicame* (p. 65), the road traverses a moor and leads to the valley, which contains a succession of *Etruscan Tombs*, hewn in the rock. The fronts of these are architecturally designed, and bear some resemblance to the rock-tombs of Egypt; numerous inscriptions. On the opposite hill are the picturesque ruins of a medizéval castle and the scanty remains of an ancient village, probably the *Castellum Axia* of Cicero.

The traveller may from this point proceed to *Vetralla*, 9 M. to the S.W. of Viterbo (diligence), situated near the Roman *Forum Cassii*. At Vetralla the road from Viterbo divides: that to the S.E. leads to (11 M.)

Sutri (see below); that to the W. by *Monte Romano* to Corneto (diligence on certain days), see p. 4.

From Vetralla a bridle-path, traversing a bleak moor, leads in  $1\frac{1}{2}$  hr. to the \*Necropolis of *Norchia* (with guide), similar to that of Castel d'Asso, but more imposing. Two of the tombs manifest a bias to the Hellenic style. Adjacent are the picturesque ruins of a Lombard church. In the 9th cent. the village was named *Orcle*, but the ancient name is unknown.

*Bieda*, the ancient *Blera*, a miserable village,  $4\frac{1}{2}$  M. S. of Vetralla, possesses similar rock-tombs and two ancient bridges. Scenery striking.

FROM VITERBO TO ROME,  $46\frac{1}{2}$  M. The road gradually ascends the wooded height of *Mons Ciminius*, now generally called the *Monte di Viterbo* (highest point 3460 ft. above the sea-level), once considered the impregnable bulwark of central Etruria, until the Consul Q. Fabius, B.C. 308, successfully traversed it and signally defeated the Etruscans. The culminating point of the pass (2850 ft. above the sea), on which lies the old post-station of —

5 M. *L'Imposta*, commands an admirable \*Survey of the plain towards the N., and W. as far as the sea. A more imposing view is soon disclosed of the vast Campagna di Roma, surrounded by the long chain of the Umbrian and Sabine Apennines as far as Palestrina and the Alban Mts.; the isolated Soracte (p. 62) stands boldly out in the foreground; below lies the small, round *Lago di Vico*, the *Lacus Ciminius* (1703 ft.), an extinct crater surrounded by woods, the E. bank of which is skirted by the road. To the N. of the lake, but inside the crater, rises the beautiful wooded *Monte Venere* (2897 ft.). According to an ancient tradition, a town, submerged by the lake, is still visible beneath the surface.

About  $3\frac{1}{2}$  M. from l'Imposta a path to the left leads through wood to the château of *Caprarola* ( $1\frac{1}{2}$  M.).

The once greatly renowned, but now seldom visited château of \**Caprarola*, of pentagonal shape, surrounded by a rampart and fosse, is one of the most important works of *Vignola*, who erected it for Cardinal Alexander Farnese, nephew of Paul III. (1534-49). The saloons and other apartments are adorned with frescoes of scenes from the history of the Farnese family, allegories, etc., by *Federigo*, *Ottaviano*, and *Taddeo Zuccheri*, *Tempesta*, and *Vignola*. A magnificent view is enjoyed from the upper terrace of the *Palazzuolo*, a tasteful structure by *Vignola*, in the grounds.

At the S.E. end of the lake, 2 M. farther, lies the miserable village of *Vico*, beyond which we soon reach —

$12\frac{1}{2}$  M. *Ronciglione*, a beautifully situated little town, with a ruined castle on the height (1369 ft. above the sea-level), on the margin of the *Campagna di Roma*.

About  $2\frac{1}{2}$  M. to the S. of Ronciglione, on the road from Vetralla (p. 66), picturesquely situated on the crest of an isolated volcanic hill, is *Sutri*, the ancient Etruscan *Sutrium*, frequently mentioned in history as the ally of Rome in the wars against the Etruscans, from whom it was wrested by Camillus in B.C. 389 (*Claustra Etruriae*). In 383 it became a Roman colony. The deep ravine contains numerous Etruscan tombs, and, on the S. side, fragments of the ancient walls. Three of the five gates are ancient, two towards the S., and the *Porta Furia* on the N. side (said to be so named because once entered by M. Furius Camillus), now built up. Outside the *Porta Romana* at the foot of an eminence, near the Villa Savorelli and shaded by dense forest, is situated an admirably preserved \**Amphitheatre*, hewn in the rock, dating from Augustus, erroneously

regarded by some as Etruscan (axes 55 and 44 yds. respectively). The rocks above contain numerous tomb-chambers, one of which has been converted into a "Church, where, according to the various local traditions, the early Christians used to celebrate divine service. A legend attaching to the *Grotta d'Orlando*, near the town describes it as the birthplace of the celebrated paladin of Charlemagne. — A bridle-path leads in 2 hrs. from Sutri to the *Lake of Bracciano* and *Trevignano* (p. 386).

On the left,  $7\frac{1}{2}$  M. from Ronciglione, our road is joined by that from Borghetto, Civitâ Castellana, and Nepi, see p. 62. About 2 M. farther on, near —

$22\frac{1}{2}$  M. *Monterosi*, we join the road coming from Vetralla (p. 66) and Sutri ( $5\frac{1}{2}$  M., see above), the ancient *Via Cassia*, which we now follow to Rome. We next pass ( $2\frac{1}{2}$  M. from Monterosi) the \**Sette Vene* inn, and  $3\frac{1}{2}$  M. farther reach the somewhat unhealthy village of *Baccano* (Posta), situated on the brink of an ancient crater; in the vicinity is a mephitic pond; to the W. lie the two small lakes of *Stracciacappa* and *Martignano* (*Lacus Alsietinus*). Traces of ancient drains (emissaria) are distinguished on the left side of the road. Immediately beyond Baccano the road ascends and traverses the S. extremity of the crater, whence (or better from one of the hills to the left, 1010 ft.) in favourable weather a beautiful panorama of the environs of Rome is enjoyed; of the city itself, however, nothing is seen but the dome of St. Peter's, peeping forth above the ridge of Monte Mario.

We next pass the site of the ancient *Veii*, on the left (p. 385).

$36\frac{1}{2}$  M. *La Storta* (668 ft.), the last of the old post-stations before Rome (see p. 385). —  $44\frac{1}{2}$  M. *Ponte Molle*, see p. 356. —  $46\frac{1}{2}$  M. *Porta del Popolo* at *Rome*, see p. 139.

## 10. From Perugia to Foligno and Orte (*Rome*).

76 M. RAILWAY in  $3\frac{1}{2}$ - $4\frac{1}{4}$  hrs. (fares 13 fr. 40, 9 fr. 20, 6 fr. 40 c.; express 14 fr. 25 c., 10 fr.). — The most interesting points are *Assisi*, *Spoletto*, and *Terni*. — FROM PERUGIA TO ROME, 127 M., in  $5\frac{3}{4}$ - $7\frac{3}{4}$  hrs. (22 fr. 80, 15 fr. 75, 11 fr. 5 c.; express 25 fr. 85, 17 fr. 90 c.).

*Perugia*, see p. 45. The train descends, passing through several tunnels. To the left we obtain a glimpse of the tomb of the Volumnii (p. 54). 7 M. *Ponte S. Giovanni*. The train crosses the Tiber, the ancient frontier between Etruria and Umbria, and the *Chiuscio*.  $12\frac{1}{2}$  M. *Bastia*.

14 M. *Assisi*. The town lies on a hill to the left (omn. 50 c.).

Before ascending to Assisi the traveller should visit the magnificent church of \*S. MARIA DEGLI ANGELI, about  $\frac{1}{4}$  M. to the W. of the station, on the site of the original oratory of St. Francis. It was begun by *Vignola* in 1569, and completed by *Martelli* of Perugia and *Giorgetti* of Assisi. The nave and choir were re-erected after the earthquake of 1832, but the dome had escaped injury.

The INTERIOR contains, below the dome, the Oratory of the saint (called *Portiuncula*), on the façade of which is the \*Vision of St. Francis in 1221,

'Mary with a choir of angels', a fresco by Fr. Overbeck, 1829. — In the *Cappella di S. Giuseppe* in the left transept are a Coronation of the Virgin, St. Francis receiving the stigmata, and a St. Jerome, of the *Robbia* school. The *Cappella delle Rose* (at the end of the S. aisle) contains five frescoes from the life of the saint by *Tiberio d'Assisi*, 1518. Adjacent is a small garden with the roses which are said to have sprung from the thorns with which St. Francis used to castigate himself. — Farther on, to the right, is the hut in which St. Francis expired, 4th Oct. 1226, with inscription, and frescoes by *Lo Spagna*(?), representing the followers of the saint. In the *Sacristy* are cabinets of the 16th cent. and an *Ecce Homo* by *Perugino*(?). The other parts of the church are modern.

A beautiful path leads from S. Maria degli Angeli to Assisi in  $\frac{3}{4}$  hr. The services of the guides who importune travellers at S. Maria degli Angeli and at Assisi are quite superfluous.

**Assisi.** — **Hotels.** ALBERGO DEL SUBASIO, with a fine view, adjoining the monastery of S. Francesco; LEONE, near the Piazza; bargaining necessary at both; MINERVA, near the lower gate, unpretending but well spoken of.

Good **Photographs** from Giotto's frescoes sold only by P. Lunghi, in the Piazza near S. Francesco,  $2\frac{1}{2}$  fr. each.

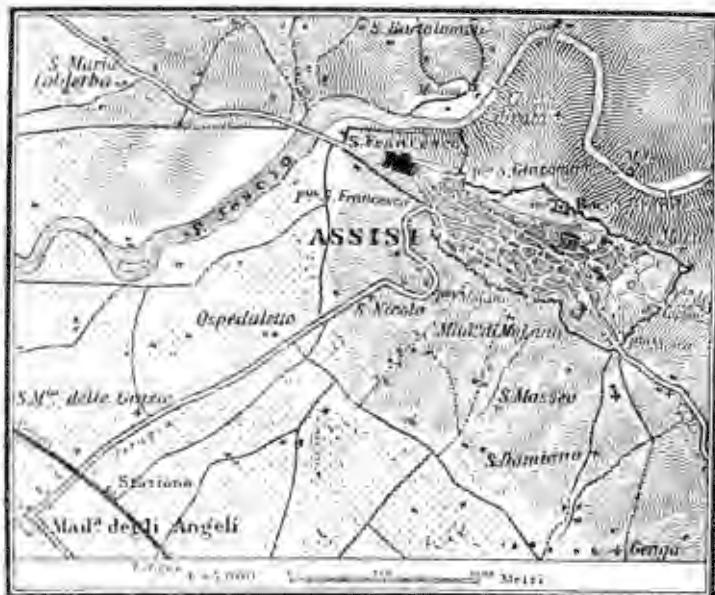
Assisi, a small town and episcopal see, the ancient Umbrian *Assisium*, where in B.C. 46 the elegiac poet *Propertius*, and in 1698 the opera-writer *Pietro Metastasio* (properly *Trapassi*, d. at Vienna in 1782) were born, stands in a singularly picturesque situation.

It is indebted for its reputation to St. Francis, who was born here in 1182. He was the son of the merchant Pietro Bernardone, and spent his youth in frivolity. At length, whilst engaged in a campaign against Perugia, he was taken prisoner and attacked by a dangerous illness. Sobered by adversity, he soon afterwards (1208) founded the monastic order of *Franciscans*, which speedily found adherents in all the countries of Europe, and was sanctioned in 1210 by Innocent III., and in 1223 by Honorius III. Poverty and self-abnegation formed the essential characteristics of the order, which under different designations (Serafics Brethren, Minorites, Observantes, and Capuchins, who arose in 1526) was soon widely diffused. St. Francis is said to have been favoured with visions, the most important of which was that of 1224, when Christ impressed on him the marks of his wounds (stigmata). From the 'apparition of the crucified seraph' the saint is also known as *Pater Seraphicus*. St. Francis died on 4th Oct., 1226, and in 1228 was canonised by Gregory IX., who appointed the day of his death to be kept sacred to his memory. He wrote several works, especially letters which display talent, and was one of the most remarkable characters of the middle ages. Dante (*Paradiso* 11, 50) says of him that he rose like a sun and illuminated everything with his rays.

Having reached the town, we proceed to the left to the conspicuous old \*\***MONASTERY OF THE FRANCISCANS** on the brow of the hill, which was erected in the first half of the 13th cent. upon massive substructions. After having existed for six centuries, it was suppressed in 1866, but a few surviving monks are permitted to remain here till their death. Part of the building has recently been converted by government into a school for the sons of teachers. The Sagrestano, who is generally to be found in the lower church, shows the churches and the monastery (1 fr.). Besides several frescoes of the 16th and 17th cent. in the refectories, the \*Choir-stalls by *Domenico da S. Severino*, recently brought from the upper church, dating from 1450, and adorned with admirable carving and inlaid figures of

saints, are particularly worthy of attention. From the external passage a magnificent \*View of the luxuriant valley is enjoyed.

The two \*CHURCHES, erected one above the other, are objects of far greater interest. A third, the *Crypt*, with the tomb of the saint, was added in 1818, when his remains were re-discovered. The lower church was erected in 1228-32, the upper in 1253, and consecrated by Innocent IV. The Northern Gothic style, intro-



duced by the German master *Jacob*, appears here in Italy for the first time, though not without incipient traces of Italian modifications. The architect of the tower was the monk *Fra Filippo da Campello*.

The \*LOWER CHURCH, used for divine service, is always accessible; entrance by a side-door on the terrace, in front of which is a vestibule of 1387. The interior is low and sombre (real light in the forenoon). To the right a lamb, above it a vase of porphyry, said to be that of John de Brienne, King of Jerusalem, who entered the order of St. Francis in 1237. Opposite the entrance is the chapel of the Crucifixion.

To the right in the NAVE, the chapel of St. Louis, with frescoes by *Aldone Romi* (1569). On the vaulted ceiling prophets and sibyls, by *Andrea del Signore di Assisi*. The chapel of S. Antonio di Padova, with frescoes by *Puccio da Perugia* (14th cent.), is undecorated and partly whitewashed. — The CAPPELLA S. MADALENA is adorned with frescoes, representing scenes from the life of the saint and of Maria Egypciaca, which were formerly attributed to *Botticino* (about 1320). It is, however, certain that they were executed by a pupil of Giotto, a Florentine artist, who did not scruple to paint copies here of his master's pictures at Padua. — The CAPPELLA S.

CATERINA, OR DEL CROCEFISSO, contains inferior compositions of the latter half of the 14th century.

The S. TRANSEPT contains on its E. and W. walls three series of \*Scenes from the life of Jesus, the \*Resuscitation of a child of the Spini family, and over the doorway a Portrait of Christ, all by Giotto (probably at an advanced age). The master may have been assisted in these works by his pupils, but the style seems to indicate that they were chiefly painted by his own hand.

The HIGH ALTAR occupies the spot where the remains of St. Francis once reposed. Above it are four triangular spaces on the groined vaulting, containing the famous \*FRESCOES OF GIOTTO, illustrative of the vows of the mendicant order: poverty, chastity, and obedience; the fourth painting is an apotheosis of St. Francis. The first picture represents the nuptials of St. Francis with poverty in rags. In the next, a monk, a nun, and a lay brother are represented taking the vow of chastity; the foreground is enlivened by penitents, scourgers, and votaries of pleasure. Chastity herself is guarded in a tower by purity and bravery. Obedience is symbolised by the laying of a yoke on a monk. Each scene, moreover, is replete with allegorical allusions (chiefly from Dante), most of which will be readily understood by those, who are versed in the fanciful combinations of the period.

At the end of the S. Transept is the CAPPELLA DEL SACRAMENTO, with frescoes from the life of St. Nicholas, generally attributed to Giotto, but probably executed by Agnolo da Siena (first half of the 14th cent.). On the entrance-wall: Resuscitation of a child killed by a fall from a house.

The N. TRANSEPT contains Scenes from the Passion, of the Sienese School, formerly attributed to Cavallini and Puccio Capanna, a pupil of Giotto, perhaps by Pietro Lorenzetti; these paintings are in a very damaged condition. — To the right of the entrance to the Sacristy, in which the treasures and the relics belonging to the church were formerly preserved, is a Madonna with St. Catharine and other saints (1516), by Lo Spagna. In the SACRISTY, over the door, is a portrait of St. Francis, said to have been painted by Giunta Pisano, soon after the death of the saint. — To the left of the entrance to the church is the Pulpit, adorned with a Coronation of the Virgin by Simone Martini of Siena, and further on St. Francis receiving the stigmata, a fresco by Giotto. — The last Chapel to the N. contains \*Scenes from the life of St. Martin, by Simone Martini (beginning of 14th cent.); this work, though only partly preserved, still remains valuable as one of the best productions of the Sienese school, and in some respects bears comparison with the style of Giotto and the Florentines.

The stained-glass windows of the lower church are by Angeletto and Pietro da Gubbio and Bonino d'Assisi; those of the upper church are more than a century older.

The CRYPT was constructed in 1818, after the remains of St. Francis had been discovered in a rude stone coffin. It is approached by a double staircase, and is lighted with candles when visited by strangers. — Behind the tomb stand colossal statues of Popes Pius VII. and IX.

The \*Upper Church, the frescoes of which are undergoing restoration, has recently been converted into a museum of Early Tuscan Frescoes. It is entered either by the principal portal, or (by applying to the sacristan) from the lower church. The church is in the form of a Latin cross, with Gothic windows. The W. side possesses a splendid rose-window and handsome pediments. — In the N. TRANSEPT, as we enter from the lower church, are remains of Scenes from the Apocalypse, by Cimabue. The middle of the ceiling is adorned with frescoes of the four Evangelists, in the style of Cimabue and Jacopo Torriti, the mosaicist. — The S. TRANSEPT contains the remains of a large Crucifixion, Transfiguration, Crucifixion of St. Peter, and Scenes from the life of Simon Magus, by Giunta Pisano. — In the CHOIR: Christ in a glory, and Assumption and Death of the Virgin, both by Cimabue. — NAVE. In the upper section of the S. wall are sixteen scenes from the Old Testament history, from the Creation of the world to the Recognition of Joseph by his brethren; on the N. side, sixteen scenes from the New Testament, from the Annun-

ciation to the Descent of the Holy Ghost, by pupils of *Cimabue*, showing gradual improvement in execution. The lower section contains twenty-eight Scenes from the life of St. Francis, illustrative of the farther development of the early-Florentine School (*Filippo Rusuti*, and *Gaddo Gaddi*), of the close of the 13th century. The first and the last five of these frescoes are certainly by *Giotto*. On the ceiling of the nave are four Angels and four Fathers of the Church, in the earlier mosaic style.

Quitting the upper church and emerging on the space in front of it, we may follow the street ascending thence in a straight direction, which leads us to the OSPEDALE CIVILE (on the right, No. 11), the chapel of which is adorned with frescoes by *Pier Antonio Mezzastris da Foligno* and *Matteo da Gualdo* (1468), representing the miracles of SS. Anthony and James the Great. We next reach the PIAZZA, in which rises the beautiful portico of a \*TEMPLE OF MINERVA, with six columns of travertine, converted into a church of *S. Maria della Minerva*. Ancient inscriptions immured in the vestibule. Adjacent to the church is the entrance to the ancient Forum, which corresponded to the present Piazza, but lay considerably lower. In the forum a Basement for a statue, with a long inscription (fee  $\frac{1}{2}$  fr.).

The Chiesa Nuova (Pl. 7), reached by descending to the right, near the S.E. angle of the Piazza, occupies the site of the house in which St. Francis was born.

The PIAZZA DEL DUOMO, in the upper town, is embellished with a Statue of St. Francis, by Giov. Dupré, erected in 1882.

The CATHEDRAL OF S. RUFINO (Pl. 4), named after the first bishop (240), was completed in 1140, and the crypt in 1028. The ancient façade is adorned with three fine rose-windows. The interior was modernised in 1572. In the nave, to the right, is a Madonna with four saints by Niccold Alunno. \*Choir-stalls by Giovanni da Sanseverino (1520).

From the cathedral a broad, unpaved road to the right leads in a few minutes to the Gothic church of S. CHIARA (Pl. 2), near the gate, erected by *Fra Filippo da Campello* in 1253. The flying buttresses, supported by detached pillars, were afterwards added, and have been recently restored. Beneath the high-altar are the remains of S. Clara, who, inspired with enthusiasm for St. Francis, abandoned her parents and wealth, founded the order of Clarissines, and died as first abbess. A handsome crypt of different coloured marbles has recently been constructed about her tomb. On the arch above the high-altar, frescoes by *Giottino*; those in the Cappella di S. Agnese (right transept) are attributed to *Giotto*. — The piazza in front of the church commands a fine view of the fertile valley.

On the S. of the Salita di Fonte Bella, which ascends on the S. margin of the town, is the Confraternità delle Stimate (15th cent.). The frescoes on the façade, representing Christ granting indulgences to St. Francis for the church of St. Mary, and the Works of Charity, are attributed to *Benozzo Gozzoli*. — At the E. end of the town are remains of a Roman Amphitheatre (Pl. 1).

A magnificent \*VIEW of the town and environs is obtained from the *Castello* or *Rocca Grande*, above the town, reached from the piazza in about  $\frac{1}{2}$  hour.

In a ravine of the lofty *Monte Subasio* (3612 ft.), at the back of Assisi, is situated the hermitage *delle Carceri*, to which St. Francis was wont to retire for devotional exercises.

From Assisi to Spello a very beautiful drive of 5 M. (one-horse carr. 4-5 fr.). By train it is reached in 13 minutes. To the right of the road as the town is approached are the ruins of an amphitheatre of the imperial period, but they are not visible from the railway.

22 M. **Spello**, with 5000 inhab., picturesquely situated on a mountain-slope, is the ancient *Hispellum* (*Colonia Julia Hispellum*). The gate by which the town is entered, with its three portrait-statues, as well as the Porta Urbana, the Porta Veneris, and portions of the wall, are ancient.

The \*Cathedral of *S. Maria Maggiore* contains good paintings.

The Bénitier to the right of the entrance is formed of an ancient cippus. To the left the Cappella del Sacramento with Frescoes by *Pinturicchio* (1501): on the left, the Annunciation (with the name and portrait of the painter); opposite to us the Adoration; to the right, Christ in the Temple; on the ceiling, the Sibyls. — The CHOIR contains a magnificent canopy in the early-Renaissance style. On the left a Pietà, on the right a Madonna by *Perugino*, 1521. — In the SACRISTY, a \*Madonna by *Pinturicchio*.

*S. Francesco* (or *Andrea*), consecrated in 1228 by Gregory IX., contains in the right transept an altar-piece, Madonna and saints, by *Pinturicchio* (1508), with a copy of a letter by *G. Baglione* to the painter painted upon it.

Among other antiquities the 'House of Propertius' is shown, although it is certain that the poet was not born here (p. 69). In the *Pal. Comunale* and on the church-wall of *S. Lorenzo* are Roman inscriptions. The upper part of the town commands an extensive view of the plain, with Foligno and Assisi. Numerous ruins occasioned by the earthquake of 1831 are still observed.

The train crosses the *Topino* and reaches —

24 M. **Foligno**, the junction of the Ancona line (R. 14).

Halt of  $\frac{1}{4}$  hr.; mediocre Refreshment Room. — One-horse Carriage to the town (1/2 M.) 40 c. — Inns: \*POSTA, by the gate, R. from 2, D. 4, L. & A. 1 fr.; TRATTORIA FALCONE, both in the main street, the Via della Fiera.

*Foligno*, near the ancient *Fulginium*, a town with 10,000 (incl. suburbs 23,000) inhab., and an episcopal residence, lies in a fertile district. In 1281 it was destroyed by Perugia, from 1305 to 1439 it was governed by the celebrated family of the Trinci, and in 1439 annexed to the States of the Church. The earthquake of 1832 occasioned serious damage.

At the entrance to the town a marble statue was erected in 1872 to the painter *Niccolò del Liberatore*, surnamed *l'Alunno*, the head of the school of Foligno (p. 46). Public grounds behind it.

The Via della Fiera leads straight to the PIAZZA MAGGIORE (*Vit-*

*torio Emanuele*), with the CATTEDRALE S. FELICIANO, the crypt of which dates from the 8th, the rest from the 12th century. The fine \*Portal (1201) is adorned with portraits of Emp. Frederick II. and of Bishop Anselm, the founder of the church. The interior was modernised in the 16th and 18th centuries. — Opposite is the *Palazzo Orfini*, with a charming façade of 1515.

On the E. side of the piazza rises the PALAZZO DEL GOVERNO, the seat of the Trinci in 1398-1439. The room in front of the chapel is adorned with frescoes (Romulus and Remus) by *Ottaviano Nelli*, and the chapel itself also contains frescoes (history of the Virgin, Joachim, and Anna) attributed to the same master (?).

The \*PALAZZO DELI (1510), in the Via Salara, is ascribed to *Baccio d'Agnolo*. — The church of S. Domenico, in the piazza of that name, dates from the 14th cent. and is now a riding-school.

S. Maria *infra Portas*, dating in part from the 8th cent., contains numerous but mostly faded frescoes of the 11-15th centuries. Adjacent is the *Scuola d'Arti e Mestieri*, with casts of many almost inaccessible monuments of Umbrian art.

In the Piazza S. Niccoldò is the church of S. Niccoldò, the second chapel to the right in which contains a large \*Altar-piece (Nativity) by *Niccoldò Alunno* (1492); the chapel to the right of the high-altar is adorned with a Coronation of the Virgin, by the same master.

The CAPPELLA DELLA SANTISSIMA ANNUNZIATA (beginning of the 16th cent.), in the Via della Croce Bianca, contains a Baptism of Christ, by *Perugino*; in the sacristy is an \*Entombment by *Montagna* (or *Lorenzo Lotto*?).

The badly-arranged PINACOTECA, in the old *Ospizio di Mendicità*, Via dei Monasteri, contains Roman sculptures (relief with circus-games) and several paintings by Umbrian masters, of which those by *Mezzastris* (Crucifixion, St. Anna and the Madonna with saints) are the most noticeable.

The church of S. Anna, or *delle Contesse*, once contained Raphael's famous *Madonna di Foligno*, now in the Vatican (p. 305).

About 4 M. to the E. of Foligno, on the slope of the hills, is situated the *Abbadia di Sasso Vivo*, with cloisters built in 1229, resembling those of S. Paolo Fuori at Rome (p. 258).

About 5 M. to the W. of Foligno is *Bevagna*, on the *Clitumnus*, the ancient *Mevania* of the Umbri, celebrated for its admirable pastures, with remains of an amphitheatre and other antiquities. The churches of S. Silvestro and S. Michele, dating from the latter part of the 12th cent., though not entirely preserved, present a picturesque appearance.

From Bevagna (or from Foligno direct, 6 M.) we may visit the lofty Montefalco (*Abb. dell' Orso*, poor), one of the best places for the study of Umbrian painting. The church of S. LEONARDO, by the Porta di Spoleto, contains a Madonna and saints by *Francesco Melanzio* of Montefalco (1515). In S. AGOSTINO are a Madonna, St. James, and St. John of the *Umbrian School* (1522; left wall), and God the Father, Madonna, Apostles, and Saints by *Benozzo Gozzoli* (?right wall). — The church of "S. FRANCESCO, built in the 14th cent., with a portal of 1535, contains numerous interesting paintings: on the entrance-wall, Annunciation and Nativity, by *Perugino*; wall of left aisle, Madonna and saints by *Tiberio d'Assisi* (1510); Crucifixion, Miracles of St. Anthony, *School of Benozzo Gozzoli*; Madonna, an arch-

angel, four saints, *Umbrian School* (1506); last chapel in the left aisle, Crucifixion and Christ appearing to Mary Magdalene, *School of Giotto*. The choir is adorned with \*Frescoes by *Benozzo Gozzoli* (1452), representing the legend of St. Francis, with portraits of popes, cardinals, and church-fathers; below the window, portraits of Dante, Petrarch, and Giotto. The frescoes on the wall of the right aisle are still partly concealed by the whitewash; the most important are those by *Benozzo Gozzoli* (1452; Crucifixion, Christ blessing, four church-fathers, Madonna and four saints). — The PINACOTECA, in the principal piazza, adjoining the Municipio, contains Three saints by *Lo Spagna* (?), a Madonna by *Benozzo Gozzoli* (?), and numerous other unimportant works. — The church of S. FORTUNATO, 1 M. beyond the Porta di Spoleto, also possesses several interesting paintings. In the Cappella di S. Francesco (to the left in the court), Legend of St. Francis, by *Tiberio d'Assisi* (1512); in the nave, seven angels by *Benozzo Gozzoli*; in the choir, Madonna and saints, by *Franc. Melanzio* (1528); right aisle, \*Madonna adoring the Holy Child, Angel with a musical instrument, by *Ben. Gozzoli* (1450). — A walk round the walls of the town affords magnificent \*VIEWS of the Umbrian plain.

The RAILWAY traverses the luxuriant, well-watered valley of the *Clitumnus*, whose herds of cattle are extolled by Virgil, to —

30 M. Trevi (*Locanda*, near the Porta del Lago, poor; clean rooms at *Paolo Cecchini's*, Via delle Rose; *Café Cecchini*, at the Porta del Lago). The small town, the ancient *Trebia*, lies picturesquely on the slope to the left. The Pinacoteca in the Municipio contains three works by *Lo Spagna* (1. Coronation of the Virgin, 61. St. Cecilia, 65. St. Catharine). The church of S. *Emiliano*, of the 12th cent., possesses an interesting portal (St. *Æmilian* between two lions) and three richly-ornamented \*Altars by *Rocco da Vicenza* (1521).

About  $\frac{1}{2}$  M. beyond the Porta del Lago lies the church of S. MARTINO (key at the *Café Cecchini*, see above). In the outer chapel is a \*Madonna in glory, surrounded with four saints, by *Lo Spagna* (1512); above the entrance, Madonna and two angels, by *Tiberio d'Assisi*; in the interior, St. Martin by *Lo Spagna* (?) to the left), and Madonna, St. Francis, and St. Anthony, of the *School of Foligno* (to the right). — The church of S. MARIA DELLE LAGRIME,  $\frac{3}{4}$  M. from the Porta del Cieco, on the way to the railway-station, was built in 1487 by *Antonio da Firenze* and possesses a fine portal by *Giovanni di Gian Pietro da Venezia*, added in 1511. In the 1st chapel to the left is a Resurrection, by an *Umbrian Painter*; in the transept, to the left, \*Entombment by *Lo Spagna*; 2nd chapel to the right, Adoration of the Magi, by *Perugino*; 1st chapel to the right, Annunciation, *Umbrian School*.

The small village of *Le Vene*, on the *Clitumnus*, is next passed. Near it, to the left, we obtain a glimpse of a small ancient \*Temple, usually regarded as that of *Clitumnus* mentioned by Pliny (Epist. 8, 8), but probably not earlier than Constantine the Great, as the Christian emblems, the vine and the cross, on the façade testify. The temple, now a church of S. *Salvatore*, lies with its back towards the road, about  $2\frac{1}{2}$  M. from Trevi. Near Le Vene the abundant and clear Source of the *Clitumnus*, beautifully described by Pliny, wells forth from the limestone-rock. On the height to the left is the village of *Campello*. On the way to Spoleto, to the left, in the village of S. *Giacomo*, is a church the choir of which is adorned with frescoes by *Lo Spagna* (Coronation of the Virgin,

Legend of St. James of Compostella; 1526). Beautiful road through richly cultivated land.

**41 M. Spoleto.** The town is  $\frac{3}{4}$  M. distant; one-horse carr.  $\frac{1}{2}$  fr.

\*ALBERGO & REST. LUCINI, in the upper town, near the theatre; LA POSTA, in the lower part of the town, near the railway-gate. — Trattoria della Ferrovia, to the right of the gate. \*Café della Nazione and Birreria, Corso Vitt. Emanuele. — Baths, Piazza S. Luca.

Spoleto, the ancient *Spolegium*, the seat of a bishop as early as A.D. 50, now an archiepiscopal see, is a busy town, beautifully situated, and containing some interesting objects of art. The chief occupations of its 11,000 inhab. (commune 21,600) are the gathering of truffles in the surrounding woods and the preparation of preserved meats, vegetables, and fruits.

In B.C. 242 a Roman colony was established here, and in 217 the town vigorously repelled the attack of Hannibal when on his march to Picenum after the battle of the Trasimene Lake, as Livy relates (22, 9). It subsequently became a Roman municipium, suffered severely during the civil wars of Sulla and Marius, and again at the hands of the Goths, after the fall of the W. Empire. The Lombards founded a duchy here (as in Benevento) in 570, the first holders of which were *Faroald* and *Ariolf*. After the fall of the Carolingians, *Guido* of Spoleto even attained the dignity of Emperor, as well as his son *Lambert*, who perished while hunting in 898. Innocent III. and Gregory IV. incorporated Spoleto with the States of the Church about 1220. The *Castle* of Spoleto, erected by Theodoric the Great, restored by Narses, and strengthened with four towers by Cardinal Albornoz, now a prison, fell into the hands of the Piedmontese on 18th Sept., 1860, after a gallant defence by Major O'Reilly, an Irishman.

The town is built on the slope of a hill, the summit of which is occupied by the old castle of *La Rocca*; the church-spire most to the left when seen from the station is that of the cathedral. — Entering by the town-gate and following the main street which traverses the lower part of the town, we reach (5 min.) a gateway of the Roman period, called the *Porta d'Annibale*, or *Porta della Fuga*, in allusion to the above-mentioned occurrence.

We may continue to follow the Strada Umberto, ascending the hill in a wide curve, or take one of the direct but steep side-streets. Inclining towards the left, near the top, we come to the —

\*CATHEDRAL OF S. MARIA ASSUNTA, erected by Duke Theodelapius in 617, but frequently restored. The façade (13th cent.) has a Renaissance portico of five arches with antique columns, a frieze with griffins and arabesques, and at each side a stone pulpit; above, Christ with Mary and John, a large mosaic by *Solsernus* (1207).

To the right of the vestibule is a BAPTISTERY, containing frescoes in the style of *Giulio Romano*; the travertine font, with sculptures from the life of Christ, is of the 16th century.

The INTERIOR of the cathedral was restored in 1644, and has been recently whitewashed. — The CHOIR contains \*Frescoes by *Fra Filippo Lippi*, completed after his death by *Fra Diamante* in 1470, Annunciation, Birth of Christ, and Death of Mary; in the semicircle her Coronation and Assumption (unfortunately damaged). At the entrance to the chapel on the left of the choir, to the left, is the Tomb of *Fil. Lippi*, who died here in 1469 of poison administered by the family of Spinetta Buti, a noble Florentine. Although a monk, he had gained the affections of this lady and abducted her from a convent. The monument was erected

by Lor. de' Medici; the epitaph is by Poliziano. Opposite is the monument of an Orsini. — The WINTER-CHOR, in the left aisle, contains good carving of the 15th cent., and a Madonna by *Lo Spagna*. — In the CHAPEL to the right of the entrance are fragments of frescoes by *Pinturicchio*.

In the Piazza del Duomo, in front of the cathedral, probably stood the palace of the Lombard Dukes. — On leaving the cathedral we proceed in a straight direction, slightly ascending, to the PALAZZO PUBBLICO, containing several inscriptions and the small *Pinacoteca*.

ROOM II. Entrance-wall, Handsome chimney-piece of the beginning of the 16th cent.; centre, Archaic inscription regulating the felling of timber in a sacred grove. — R. III. Entrance-wall, "Madonna with saints, by *Lo Spagna*; right wall, Virtues and Putti, by *Lo Spagna*. — R. IV. Right wall, Madonna and Child, by *Bernardino Campello* (1502); Adoration of the Holy Child, by *Lo Spagna* (?).

The other churches are of inferior interest. *S. Domenico* contains a copy of Raphael's Transfiguration, attributed to Giulio Romano. In the *Convento di S. Domenico*, now the *Istituto Tecnico*, is a \*Crucifixion by *Lo Spagna*. *S. Pietro*, outside the Roman gate, is a Lombard edifice; façade adorned with sculptures.

Some of the churches contain relics of ancient temples; thus in that *del Crocefisso* (restored), outside the town, near the cemetery, fragments of a temple of Concordia (?); columns, etc., in *S. Andrea* and *S. Giuliano*, remains of a theatre; a ruin styled 'Palace of Theodoric', etc.; but none of these claim special attention. The *Conte Francesco Toni*'s valuable Collection of Petrefactions, in the Palazzo Toni, Piazza S. Luca, is of great interest to geologists (visitors readily admitted).

Travellers should not omit to extend their walk beyond the cathedral and the Palazzo Pubblico as follows. Continuing to ascend, after a few minutes we cross the Piazza Brignone in a diagonal direction, where a memorial slab commemorates the capture of the fortress in 1860. Passing the fountain, we leave the upper part of the Piazza by a street to the right, which passes immediately below the lower entrance of the fortress of *La Rocca*, now a prison. A little farther on, near a gate which here forms the entrance to the town, we perceive, to the left, polygonal foundations, being remains of the ancient castle-wall. Outside the wall is a profound ravine, spanned by the imposing aqueduct \**Ponte delle Torri*, built of brick, which is used as a viaduct, uniting the town with Monte Luco. It rests on ten arches, and is 290 ft. in height, and 231 yds. in length. Its construction is attributed to Theodelapius, third duke of Spoleto (604). A window midway affords a view. To the left on the height is perceived the monastery of *S. Giuliano*; below is *S. Pietro* (see above), above which stands the former Capuchin monastery, shaded by beautiful trees. Beyond the bridge we turn to the left, generally following the direction of the aqueduct. After 10-15 min. a more unbroken \*Prospect is obtained, embracing the fortress and town, and the spacious valley.

The ascent of **Monte Luco**,  $1\frac{1}{2}$  hr., is somewhat fatiguing. Refreshments at the Franciscan convent near the top (adequate remuneration expected). The 'Fra Guardiano' conducts visitors to the best points of view. To the N. and E. lies the valley of the Clitumnus with Trevi, Foligno, Spello, and Assisi; then Perugia and the Central Apennines near Città di Castello and Gubbio. In the other directions the view is intercepted by the mountains in the vicinity. Towards the E. these are overtopped by the rocky peak of the Sibilla, snow-clad until late in the summer. — Returning to the right we pass the former Capuchin monastery of *S. Maria delle Grazie*, an ancient resort of pilgrims.

The RAILWAY ascends during 1 hr. on the slopes of **Monte Somma** (4038 ft.) to the culminating point of the line (2231 ft.). — Beyond (51 M.) *Giuncano* it passes through a long tunnel, and reaches —

**58 $\frac{1}{2}$  M. Terni.** — The town is  $\frac{3}{4}$  M. from the station; hotel-omnibus 75 c.; a seat in a carriage ('un posto') to the piazza 30-50 c., box 20 c.

**Hotels.** **EUROPA**, in the piazza; **INGHILTERRA**, near the piazza, both belonging to the same owner, bargaining necessary; **ITALIA**, well spoken of; **ALB. NUOVO**, with Trattoria. — *Café Elvezia*, near the Europa.

**Terni**, situated in the fertile valley of the *Nera*, with 15,900 inhab. (incl. villages) and several manufactories, is the ancient *Interamna*, where, it is believed, the historian Tacitus and the emperors Tacitus and Florianus were born. Remains of an amphitheatre (erroneously styled a 'Temple of the Sun') in the grounds of the episcopal palace, Roman inscriptions in the *Palazzo Pubblico*, palaces of the Umbrian nobility, etc., are objects of interest. Pleasant walk on the ramparts, whence the beautiful *Nera* Valley is surveyed: to the left Collescipoli, to the right Cesi, opposite the spectator Narni.

The WATERFALLS OF TERNI may be reached on foot in  $1\frac{1}{2}$  hr.; the whole excursion, including stay, requires about 4 hours.

**CARRIAGE** for 1 person 5, 2 pers. 7, 3 pers. 9 fr., etc., according to tariff; or at the hotels 7, 10 and 15 fr. respectively, besides which a fee of  $1\frac{1}{2}$  fr. is expected. — **GUIDE** (quite unnecessary) 3 fr. — The traveller should be abundantly provided with copper coins. At the different points of view contributions are levied by the custodians (3-4 soldi); flowers and fossils from the *Velino* are offered for sale, also for 3-4 soldi; besides which the patience is sorely tried by the importunities of a host of beggars and guides.

Two carriage-roads lead from Terni to the waterfalls. The **NEW ROAD** ( $4\frac{1}{2}$  M.), following the right bank of the *Nera*, and flanked with poplars, leaves the town near the Porta Spoletina, and crosses the plain in a straight direction. On the right rises the large new government manufactory of weapons. We now approach the stream, the valley of which contracts. On each side tower lofty rocks, to which the luxuriant vegetation of the slopes forms a beautiful contrast. — The **OLD ROAD** is reached from the piazza at Terni by passing the Albergo Europa and descending the Strada Garibaldi. We at first follow the Rieti and Aquila road (see *Baedeker's S. Italy*), which crosses the *Nera* just outside the gate, traversing gardens and olive-plantations; after 2 M. (near a small chapel on the right), a broad road to the left descends into the valley of the *Nera*, while the high-road ascends gradually to the right. The former descends in windings past the village of *Papigno*,

picturesquely situated on an isolated rock, ( $\frac{3}{4}$  M.) crosses the Nera, and on the right bank, near the villa of Count Castelli-Graziani, reaches the new road mentioned above (1- $\frac{1}{4}$  M. to the falls).

The celebrated falls of the *Velino* (which here empties itself into the Nera), called the **"Cascate delle Marmore"**, are about 650 ft. in height, and have few rivals in Europe in beauty of situation and volume of water. The rivulet is precipitated from the height in three leaps of about 65, 330, and 190 ft. respectively, the water falling



perpendicularly at some places, and at others dashing furiously over rocks. The spray of the falls is seen from a considerable distance.

The *Velino* is so strongly impregnated with lime that its deposit continually raises its bed; and the plain of Rieti (1397 ft.) is therefore frequently exposed to the danger of inundation. In ancient times Manius Curius Dentatus endeavoured to counteract the evil by the construction of a tunnel (B. C. 271), which, though altered, is to this day in use. The rising of the bed of the river, however, rendered new measures necessary from time to time. Two other channels were afterwards excavated, the *Cava Beattina* or *Gregoriana* in 1417, and the *Cava Paolina* by Paul III in 1540; these, however, proving unservable, Clement VIII re-opened the original 'emissarium' of Dentatus in 1598. In 1787 a new cutting was required, and another has again become necessary. The regulation of the *Velino* fall has long formed the subject of vehement discussions between Rieti and Terni, as the unrestrained descent of the water in rainy seasons threatens the valley of Terni with inundation.

Fine views of the falls are obtained from several points. Before reaching the falls, we may ascend a path to the left, leading in 10 min. to a small summer-house, which affords the finest view of the upper and central falls. — We now return to the road, retrace our steps to the first path on the left, and cross the Nera by a natural bridge, below which the water has hollowed its own channel. Where the path divides, we ascend gradually to the left. The

surrounding rocks (in which there is a quarry) have been formed by the incrustations of the Velino. The channel on the right (*Cava Paolina*) is full in winter only. In 12-15 min. we come to a point, where the division of the cascade is surveyed; the central fall, in the spray of which beautiful rainbows are occasionally formed, may be approached more nearly. A farther steep ascent of 15-20 min. leads to a small pavilion of stone on a projecting rock, affording a beautiful view of the principal fall and the valley of the Nera. We next ascend a flight of steps (4 min.), and soon reach another point of view on the left, in the garden of the first cottage (20 c.). — Following the same path for a few minutes more, we turn to the right and come to a small house; passing through its garden (10-15 c.), and between several houses, we reach in 10 min. the road to Rieti and Aquila (see above), not far from a good osteria (No. 153). The road back to Terni (4 M.) commands a fine view.

If time permit, the excursion may be extended from the upper fall to the beautiful \**Lake of Piedilugo*, 3 M. further. Following the above-mentioned road, we cross the Velino, reach the lake in  $\frac{1}{2}$  hr., skirt its indentations, and arrive at the village of *Piedilugo*, with its ruined castle, in  $\frac{1}{2}$  hr. more. Boats at the \*Inn for a trip to the opposite bank, where a fine echo may be awakened.

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The RAILWAY intersects the rich valley of the Nera. To the right on the hill lies *Cesi*, 5 M. to the N.W. of Terni, to the right of the S. Gemine and Todi road (p. 55), with remains of ancient polygonal walls and interesting subterranean grottoes. To the left, *Collescipoli*.

66½ M **Narni** (*Angelo*, tolerable), the ancient Umbrian *Narnia* (originally *Nequinum*), birthplace of the Emperor Nerva, Pope John XIII. (965-72), and of Erasmus of Narni, surnamed Gattamelata, the well-known 'condottiere' of the 15th century. It is picturesquely situated,  $\frac{3}{4}$  M. from the station, on a lofty rock (1191 ft.) on the *Nar*, now *Nera* (whence its name), at the point where the river forces its way through a narrow ravine to the Tiber. The old castle is now a prison. — The *Cathedral*, erected in the 13th cent., with a vestibule of 1497, and dedicated to St. Juvenalis, the first bishop (369), is architecturally interesting. — The *Town Hall* contains the Coronation of Mary by *Lo Spagna* (formerly in the monastery of the Zoccolanti, the strictest branch of the Franciscans), one of that master's finest paintings and for a long time attributed to Raphael, but lately spoiled by retouching.

From Narni to Perugia by Todi, see p. 55.

From Narni a road leads to the N.W. to the (6 M.) venerable and finely situated Umbrian mountain-town of *Amelia*, Lat. *Ameria* (inn outside the gate), mentioned by Cicero in his oration *Pro Roscio Amerino*, with admirably preserved 'Cyclopean Walls and other antiquities (1388 ft.).

The train turns towards the narrowing valley of the Nera, and passes close to the \**Bridge of Augustus* (on the left), which spanned

the river immediately below Narni in three huge arches, and belonged to the Via Flaminia (p. 92), leading to Bevagna (p. 74). The arch next to the left bank, 60 ft. in height, alone is preserved, while of the two others the buttresses only remain.

The train continues to follow the valley of the Nera, with its beautiful plantations of evergreen oaks. Beyond (71 M.) *Nera Montoro* we pass through two tunnels, and then (near the influx of the Nera) cross the *Tiber*, which in 1860-70 formed the boundary between the Kingdom of Italy and the Papal States. — Near —

76 M. **Orte**, we reach the main line from Chiusi to Rome (see p. 61).

## 11. From Bologna to Rimini, Falconara (*Rome*), and Ancona.

127 M. RAILWAY in 5 $\frac{1}{2}$  hrs. (fares 23 fr. 10, 16 fr. 15, 11 fr. 55 c.; 3rd class by slow train 9 fr. 25 c.). On Sun. a fast through-train (1st class only) runs to Ancona in 4 hrs., without stopping. — Beautiful views of the sea between Rimini and Cattolica, and beyond Pesaro. A seat on the left should therefore be secured. — From Bologna to ROME, 300 M., express in 4 $\frac{1}{2}$  hrs. (via Florence in 13 hrs.); fares 59 fr., 41 fr. 5 c. This train diverges to the S.W. at *Falconara*, the last station before Ancona.

The towns on the coast of the Adriatic are far inferior in attraction to those in the W. part of the peninsula (Tuscany and Umbria); but without a visit to them the traveller's acquaintance with Italy would be but imperfect. The views of the Adriatic to the E., and of the Apennines to the W. are often charming, and the situation of some of the towns, especially Ancona, is strikingly beautiful. *Rimini*, an ancient Roman colony and frontier fortress, possesses several fine monuments of antiquity, and its church of S. Francesco is an admirable Renaissance work. Roman triumphal arches are also preserved at *Ancona* and *Fano*; and *Loreto* boasts of valuable sculptures in the Renaissance style (p. 100). *Urbino*, too, the birthplace of Raphael, lies within a short distance of this route. Many of the towns now have galleries of pictures collected from the suppressed monasteries, but of second-rate importance.

*Bologna*, see *Baedeker's Northern Italy*. The line follows the ancient *Via Aemilia*, which ran from Placentia to Ariminum, and traverses a fertile plain. In the distance to the right are the spurs of the Apennines. 4 $\frac{1}{2}$  M. *S. Lazzaro* (trains stop in summer only); 7 M. *Mirandola*; 10 $\frac{1}{2}$  M. *Quaderna*; 15 M. *Castel S. Pietro*, on the *Sillaro*, with a castle erected by the Bolognese in the 13th century.

22 M. **Imola** (*S. Marco*), on the *Santerno*, an ancient town with 29,400 inhab. (incl. villages), and an episcopal see since 422, was the Roman *Forum Cornelii*, having been built by L. Cornelius Sulla, but is mentioned by Paulus Diaconus, the Lombard historian, as early as the time of Charlemagne, as *Imolae*. After many vicissitudes it was at length annexed to the States of the Church by Pope Julius II. in 1509. Imola was the birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449), whose tomb is in the cathedral of *S. Cassiano*, where the remains of the saint of that name also repose. The painter Innocenzo da *Imola* (Francucci, 1494-1550?) and the anatomist Valsalva (1666-1723) were also natives of Imola.

The line crosses the *Santerno*. 26 M. *Castel Bolognese*, an an-

cient stronghold of the Bolognese, erected in 1380. In 1434 the Flor- entines under Nic. da Tolentino and Gattamelata were defeated here by the Milanese under Piccinino. Branch-line to *Ravenna* (see *Baedeker's N. Italy*). We cross the river *Senio*, the ancient *Sinnus*.

31 M. **Faenza** (*Corona*, near the Piazza Maggiore; *Tre Mori*), a pleasant town with 14,500 inhab. (commune 36,100), on the *Amone* (ancient *Anemo*), the *Faventia* of the Boii, was the scene of Sulla's victory over Carbo. In the middle ages it witnessed numerous feuds, and in 1509 it was annexed by Julius II. to the States of the Church. The town was famous in the 15th cent. for its pottery, the manufacture of which has lately been revived ('faience'), and contains considerable silk and weaving factories. Faenza was the birthplace of Torricelli, the inventor of the barometer in 1643, to whose memory a monument has been erected near the church of S. Francesco.

The cathedral of *S. Costanzo*, named after Constantius, the first bishop of Faventia in 313, contains a Holy Family by *Innocenzo da Imola*, and bas-reliefs by *Benedetto da Majano*, 1472.

In the Piazza Maggiore, which is flanked with arcades, are the *Palazzo Municipale* and the *Torre dell' Orologio*; the fountain in the centre, embellished with bronzes, dates from the 17th century.

The *Library* contains 26,000 volumes. The adjoining *Pinacoteca* has works of native artists, such as Bertucci; a Madonna by Guido Reni, a bust of John the Baptist by Donatello, etc.

In the *Commenda* (in the Borgo) is a handsome fresco, Madonna and saints, by Girolamo da Treviso (1533).

Beyond Faenza the train intersects the plain in a straight direction. It crosses the *Amone*, then the *Montone*, which, united with the *Ronco* (*Bedesis*), falls into the Adriatic near Ravenna.

40 M. **Forlì** (*Posta*), the ancient *Forum Livii*, founded by M. Livius Salinator after the defeat of Hasdrubal, is a well-built provincial capital with 16,000 inhab. (including suburbs 41,000).

Forlì, where in 410 the marriage of *Athaulf*, king of the Visigoths, with *Galla Placidia*, sister of the Emp. Honorius was solemnised, was long an independent state in which the Guelphs retained their ascendancy down to 1315. The *Ordelaffi* then usurped the supreme power, which they retained till 1480, when they were succeeded by *Girolamo Riario*, a favourite of Sixtus IV. This prince was assassinated in 1488, and his widow, *Caterina Sforza*, was afterwards banished by *Cesare Borgia*. At length, in 1504, Pope *Julius II.* annexed the city to the States of the Church. — Forlì was the birthplace of the poet *Cornelius Gallus* (d. B.C. 27), of the historian *Flavio Biondo* (15th cent.), and of the talented painter *Melozzo da Forlì* (end of 15th cent.), who was closely allied to Piero della Francesca, was recognised by his contemporaries as a master of perspective, and was afterwards engaged at Rome.

The *Piazza Vitt. Emanuele*, the principal square (comp. Plan, p. 84) is enclosed by handsome palaces. Here, too, is the church of —

*S. Mercuriale* (so named after the first bishop of Forlì), which possesses a painting by *Innocenzo da Imola*, sculptures of 1536, and several good pictures by *Marco Palmezzano*, a native of Forlì and pupil of Melozzo. Lofty and admirably built campanile.

The \**Cathedral* of *S. Croce* contains the Chapel of the Madonna del Fuoco, the dome of which was adorned in 1686-1706 with frescoes by *Carlo Cignani* of Bologna, representing the Assumption of the Virgin. The painter is buried in the chapel. In the S. aisle is a St. Sebastian by *Rondinello*. A reliquary of the 14th cent., and the sculptures of the principal door (15th cent.) also deserve notice.

*S. Biagio e S. Girolamo* contains in the 3rd chapel on the right a \*Madonna with angels by *Guido Reni*, and in the first chapel on the right \*Frescoes by *Melozzo* and *Palmezzano*.

The \**Pinacoteca* in the Ginnasio Comunale in the Piazza S. Pellegrino contains good pictures by *Melozzo* (including a fresco by the master, called the 'Pestapepe', originally a shop sign-board, representing a youth using a pestle and mortar), *Palmezzano*, *Rondinello*, *Cignani*, *Francesco Francia* (\*Adoration of the Child), and others. — In the court is a monument to *Morgagni*, the anatomist (d. 1771), inaugurated in 1875. — In a lunette over the entrance is a Madonna with angels, from the cathedral, by *Simone di Giov. Ghini*, erroneously supposed to have been a brother of Donatello. A cabinet contains a half-figure of Pino Ordelaffi in marble.

The *Citadel*, constructed in 1361 by Cardinal Albornoz, and enlarged by the Ordelaffi and Riarii, is now used as a prison.

A diligence route leads from Forlì through the Apennines by *Rocca S. Casciano* and *S. Benedetto* to *Florence*.

The line to Rimini crosses the *Ronco* and passes (45 M.) *Forlimpopoli*, the ancient *Forum Popilii*; to the right, on the hill, *Bertinoro*, with its productive vineyards. It then passes *Poletta* and crosses the *Savio* (the ancient *Sapis*).

52 M. **Cesena** (*Leon d'Oro*, R. 2½ fr.; *Cappello*), with about 10,000 inhab. (incl. villages 38,300), is surrounded by beautiful meadows and hills, and boasts of several interesting palaces.

*Cesena* is one of the most ancient episcopal sees in Italy, where St. Philemon is said to have held the office as early as the year 92. During the middle ages it was at first an independent state, then became subject to the Ghibelline family of Montefeltro, and shortly afterwards to the Malatestas, who were partizans of the Guelphs. This rapid change of rulers is alluded to by Dante, Inf. xxvii, 52:

*Così com' ella sie' tra il piano e il monte,  
Tra tirannia si vive e stato franco.*

On 1st Feb., 1377, the town was cruelly sacked by Cardinal Robert of Geneva, and subsequently by Cesare Borgia, after which it was incorporated with the States of the Church.

In the *Piazza* is the handsome *Palazzo Pubblico* with a statue of Pius VI., who was born at Cesena in 1717, as well as his successor Pius VII. in 1742. In the picture-gallery a Presentation in the Temple, by *Francesco Francia*. — The *Cathedral* contains two marble altars of the 15th and 16th centuries. — The *Library*, founded in 1452 by Domenico Malatesta Novello, contains 4000 MSS., many of them written for the founder, and afterwards used by the learned Aldus Manutius in preparing his famous editions of the classics.

On an eminence, ¾ M. distant, stands the handsome church

of \**S. Maria del Monte*, a work of *Bramante*. Productive sulphur-mines in the vicinity, towards the S.

The train crosses the stream *Pisciatello*, the upper part of which, called *Urgone*, is identical with the *Rubicon* of the ancients, the boundary between Italy proper and the province of *Gallia Cisalpina*, and memorable for its passage by *Cæsar* at the beginning of the civil war between him and *Pompey*, B.C. 49.

The most recent investigations tend to show that the *Rubicon* has entirely quitted its ancient course. It appears originally to have fallen into the *Fiumicino*, farther S., while at the present day its upper part (*Urgone*) unites with the *Pisciatello*. Most of the towns and villages of this district have in turn laid claim to the distinction of possessing the *Rubicon* within their territory. Nor did they rest satisfied with a mere literary feud in order to gain the object of their ambition. An action involving this question was instituted at Rome, and in 1756 the 'Rota' decided in favour of the claim of the *Uso* (see below), beyond the small town of *Savignano*. On the road between Cesena and *Savignano* stands a column bearing a decree of the Roman senate, which threatens to punish those who should without authority trespass beyond the *Rubicon*. *Montesquieu* regarded this as genuine, but it is an obvious imposition and not the only one connected with the interminable dispute regarding the *Rubicon*.

56 M. *Gambettola*;  $60\frac{1}{2}$  M. *Savignano*. The train crosses the *Uso*. 63 M. *S. Arcangelo*, where Pope Clement XIV. (*Ganganelli*) was born in 1705 (d. 1771). The *Marecchia* is next crossed.

$69\frac{1}{2}$  M. **Rimini**. — *Aquila d'Oro*, in the Corso, close to the Piazza; *ALBERGO Nuovo*; omnibuses at the station from both. — *Trattoria d'Europa*, Piazza Cavour; *Caffè della Speranza*, Piazza Giulio Cesare. — *Railway Restaurant*, good wine of the country.

*Carriage* from the station to the Piazza, with one horse 1 fr., with two horses 1 fr. 20 c. — *Tramway* to the bathing-place, completed in 1879.

*Rimini*, beautifully situated on the Adriatic at the mouth of the *Ausa* and *Marecchia*, with 10,000 inhab. (incl. villages 37,000), and extensive fisheries and silk manufactories, has of late come into notice as a sea-bathing place. Handsome public rooms with a café and restaurant, and numerous lodging-houses have been erected on the pleasant promenade on the beach.

*Rimini*, the ancient *Ariminum*, a town of the Umbrians, became a Roman colony in B.C. 269, and formed the frontier-fortress of Italy in the direction of Gaul, and the termination of the *Via Flaminia* from Rome, constructed in 220. The town was extended and embellished by Julius Cæsar and Augustus. During the Exarchate, it was the northernmost of the *Pentapolis Maritima*, or 'Five Maritime Cities', which were ruled over by one governor. The other four were *Pesaro*, *Fano*, *Sinigaglia*, and *Ancona*. In 260 Ariminum became an episcopal see, and in 350 a council against Arianism was held here. The town afterwards belonged to the Lombards. In 1200 it was given by Otho IV. to the Malatestas, who were at first vicegerents of the emperor, but afterwards hereditary princes. In 1503 they surrendered the town to the Venetians, from whom it was soon wrested by the Pope. — It was from the history of the Malatestas that Dante derived the episode of 'Francesca da Rimini' in the 5th canto of the *Inferno*, and Leigh Hunt the material for his 'Story of Rimini'.

A broad road leads from the *Station* (Pl. D, 4) to the gate, within which it is called the *Via Principe Umberto*. After 4 min. we follow the *Via al Tempio Malatestiano* to the left.

\**S. FRANCESCO* (*Duomo*, *Tempio dei Malatesta*; Pl. 3; C, 5),





built in the 14th cent. in the Italian Gothic style, was magnificently remodelled in 1447-50 by *Sigismundo Pandolfo Malatesta* from designs by *Leo Battista Alberti* in the early-Renaissance style. It is one of Alberti's chief works, but of the façade unfortunately the lower part only has been completed. On the cornice are the arms of the Malatesta and families allied with them (the elephant and rose being the cognizances of Sigismundo and his wife Isotta). The seven vaults on the S. side contain sarcophagi of the poets, orators, philosophers, and warriors whom Sigis. Malatesta (d. 1468), the undaunted enemy of Pope Pius II., entertained at his court.

The INTERIOR, without aisles, has an open roof and large lateral chapels. The massive pilasters with rich ornamentation were designed by Alberti. To the right of the entrance is the monument of Sigismund. Between the first and second chapel on the right is the entrance of the CHAPEL OF RELICS (Santuário, shown by the sacristan), containing a \*Fresco by *Piero della Francesca* ('*Petri de Burgo opus 1451*'): Sigismund Malatesta kneeling before his patron St. Sigismund, king of Hungary. In the CAPPELLA DI S. MICHELE, the 2nd to the right, is the tomb of Isotta (d. 1450), Sigismund's wife. — The first chapel to the left, restored in 1868, was destined by Sigismund for the reception of his ancestors and descendants, as the inscription on the sarcophagus on the left announces.

From the small piazza in front of the church, the Via Patara leads S. to the PIAZZA GIULIO CESARE (Pl. C, 5), the ancient forum. A stone Pedestal here bears an inscription of 1555, to the effect that Cæsar harangued his army from it after the passage of the Rubicon (?). Near it is a chapel, on the spot where St. Anthony once preached, and another on the canal is said to mark the spot where the saint preached to the fishes because the people refused to hear him. — The Corso d'Augusto, which intersects this piazza, leads to the left to the Porta Romana, and to the right to the Piazza Cavour and the bridge of Augustus.

The \*PORTA ROMANA or Arco d'Augusto (Pl. D, 6) is a triumphal arch of travertine, of simple design, erected to Augustus in B.C. 27 out of gratitude for the restoration of the Via Flaminia, as the inscription records (which, however, has been inaccurately restored; the letters to the right outside the gate also belong to it). Above are medallion figures, on the outside those of Jupiter and Minerva, on the inside those of Neptune and Venus. — The scanty remains of an Amphitheatre (to which the Via dell' Anfiteatro, the second side-street of the Corso from the Porta Romana, leads) do not merit a visit.

The PALAZZO DEL COMUNE (Pl. 9), in the Piazza Cavour, contains a small picture-gallery comprising an \*Altar-piece by *Domenico del Ghirlandajo*, and a Pietà by *Giovanni Bellini* (about 1470). — In front of it rises a bronze Statue of Pope Paul V. (inscription on the pedestal obliterated). Beyond the Teatro Vittorio Emanuele (Pl. 10), erected in 1857, is the ancient Palace of the Malatestas ('*Castello Sigismondo*'; Pl. B, 5), now a prison, and in a very dilapidated condition. Their arms are still to be seen over the entrance. The town-wall, to the right of the palace, commands a fine view of the mountains.

The Library (Pl. 8; C, 5), in the Via Gambalunga to the E. of the

Piazza Cavour, founded in 1617 by the jurist Gambalunga, contains 23,000 vols. and several MSS. An arcade in a court to the left, now half built up, contains Roman inscriptions and sculptures, among which are a female figure in relief, with thin, close-fitting drapery; a fine female head, etc.

At the end of the Corso the *Marecchia* (the ancient *Ariminus*) is crossed by the five-arched \**PONTE D'AUGUSTO*, one of the finest ancient structures of the kind. It leads to the Borgo S. Giuliano, where the *Via Æmilia* united with the *Via Flaminia*, which led to Rome. Here, too, is situated the church of —

*S. Giuliano* (Pl. 6; A, 3, 4), containing the Martyrdom of St. Julian, an altar-piece by *Paolo Veronese*, and an old picture by *Lattanzio della Marca* (1357), the Life of the saint.

In the *Castello di S. Leo*, 18 M. to the W. of Rimini, the notorious impostor *Cagliostro* (Giuseppe Balsamo) died in confinement in 1794. From S. Leo a bridle-path, much frequented by fishermen, leads by *Camaldoli* and *Vallombrosa* to *Florence*.

About 12 M. from Rimini is situated the ancient republic of *San Marino*, the smallest in the world (32 sq. M. in area, with 8000 inhab.), said to have been founded in an inaccessible wilderness by St. Marinus at the time of the persecutions of the Christians under Diocletian. This diminutive state braved all the storms of mediaeval warfare, and even the ambition of the popes. It retained its ancient constitution till 1847, when its senate was converted into a chamber of deputies. The precipitous rock in a bleak district on which the town (*Albergo Bigi*) is situated is reached by one road only from Rimini. The village of *Borgo* at the base is the residence of the wealthier inhabitants. The celebrated epigraphist and numismatist *Bartolomeo Borghesi*, born at Savignano in 1781, was from 1821 until his death in 1860, a resident at S. Marino, where he arranged and described his admirable collections, and received visits from foreign savants.

Beyond Rimini the line skirts the coast, passes (75½ M.) *Riccione*, crosses the streams *Marano* and *Conca* (the *Crustumius Rapax* of Lucan), and reaches (81 M.) *La Cattolica*, so called from having been the residence of the Roman Catholic bishops during the Council of Rimini in 359. A chain of hills descends here to the sea; the train ascends for some distance, and then passes through them by means of a long tunnel. It crosses the *Tavollo* and passes the *Villa Vittoria*, situated on the left, on the road to Rimini. We then cross the *Foglia*, the ancient *Isaurus* or *Pisaurus*, to —

90½ M. **Pesaro**. — *ALBERGO ZONGO*, near the Piazza, tolerable; starting-point of the diligence to Urbino (see p. 87). — *Caffè della Piazza*, in the piazza, next door to the Urbino diligence-office (4 fr.); *del Commercio*, in the Corso. — *Carriage* from the station to the town, one-horse 80 c., two-horse 1 fr.; one-horse carr. to Urbino about 12 fr.

*Pesaro*, with 11,000 inhab. (with suburbs 21,000), the ancient *Pisurum*, is the capital of the united provinces of Pesaro and Urbino, and formerly belonged to the Pentapolis Maritima (p. 84).

Of the provinces of the former States of the Church situated on the Adriatic, the four southern are called the *MARCHES* ('Le Marche'), viz. *Pesaro-Urbino*, *Ancona*, *Macerata*, and *Ascoli*, comprising an area of 3750 sq. M., with 954,000 inhabitants. In the Roman period the S. part as far as *Ancona* was called *Picenum*, while the N. part belonged to *Umbria*. — *Pesaro*, a Roman colony as early as B.C. 184, was destroyed by Totila, and rebuilt by Belisarius. It was afterwards governed by the *Malatesta* family, then

by the *Sforza*, and later by the *Rovere*, dukes of Urbino, under whom, chiefly through the influence of *Lucrezia d'Este*, it became a centre of art and literature, and was visited by *Bernardo* and *Torquato Tasso*. In 1631 the town was annexed to the Papal States. — The figs of Pesaro are excellent.

Pesaro was the birthplace of the celebrated composer *Giacchino Rossini* (b. 1789, d. at Paris 1868), the 'swan of Pesaro', to whom a bronze statue (on the right as the station is quitted) was erected in 1864 by his admiring friends, Baron Salamanca of Madrid and G. Delahante of Paris.

The road from the station to the town, to the right, passes the back of Rossini's monument, and enters by the same gate as the old diligence-road. To the left is the *Teatro Rossini*, and in a straight direction the *Piazza*, with the imposing *Prefettura*, the ancient palace of the dukes of Urbino. The great hall, 132 ft. long and 48 ft. wide, still contains a coffered wooden ceiling with its original painting. — Opposite the *Prefettura* is a façade, erected in 1848, with marble statues of *Rossini* and *Perticari*, behind which is the former church of *S. Domenico*, of the 15th cent., with a fine portal.

The *Biblioteca Olivieri* contains 13,000 vols. and 600 MSS., including reminiscences of the golden age of Pesaro under the dukes, letters and notes by Tasso, etc. There is also a small museum here. In the entrance, the court, and the staircase are a few sculptures and inscriptions (on the staircase is an interesting Greek inscription on the fluting of a Doric column). The *Palazzo del Municipio*, also in the *Piazza* (nearer the sea), contains an admirable *Majolica Collection*, chiefly from the famous manufactory of Urbino (permesso from the secretary of the *Municipio* required; best time about 11 a.m.).

The *Foglia* is crossed by a bridge of Roman origin.

None of the churches possess much merit. *S. Francesco* contains an \*Enthroned Madonna by Giovanni Bellini, a work (about 1470) in which the master first showed his skill in the recently invented art of oil-painting. *S. Cassiano* has a St. Barbara by Simone da Pesaro, *S. Spirito* a \*Christ on the Cross by Luca Signorelli, and *S. Giovanni Evangelista* a Pietà by Zoppo.

Opposite the spacious *Lunatic Asylum* (*Municomio* or *Ospizio degli Incurabili*) are the small *Orti Giulii*, where a bastion of the town-wall commands a fine view of the *Foglia* and Monte S. Bartolo. — A memorial tablet near it records that the house once stood here where *Bernardo* and *Torquato Tasso* lived and wrote their poetry whilst at the court of the *Rovere*.

Near Pesaro is Monte S. Bartolo, where the Roman dramatist L. Attius is said to have been born and to be interred. Beyond it lies *L'Imperiale*, once a favourite villa of the dukes, erected by Leonora Gonzaga, praised by *Bernardo Tasso*, and adorned with frescoes by *Raffaello dal Colle*. It has recently been restored, but the larger unfinished building is in a ruinous condition. One of the finest "Views in the environs is obtained from an eminence behind the monastery.

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An EXCURSION TO URBINO is best made from Pesaro. Diligence daily (fare 4 fr.), ascending in 5, and descending in 4 hrs.; depart-

ure from the Albergo Zongo at Pesaro between 1 and 3 p.m., according to the season, and from Urbino between 2 and 3 a.m.; a post-conveyance also leaves Pesaro daily at 10 a.m. The road leads through the valley of the *Foglia*, which falls into the sea at Pesaro, and then ascends, passing several unimportant villages. At the inn 'del Cappone', halfway, the horses are changed. Beyond *Moline* the road ascends in long windings. The diligence stops in the main street, flanked on the left by arcades, in which the inn and café are situated.

**Urbino** (\**Albergo dell' Italia*), the ancient *Urbinum Hortense*, celebrated as the birthplace of the greatest painter of all ages, *Raphael Santi* (b. 28th March, 1483; d. at Rome, 6th April, 1520), lies on an abrupt hill, surrounded by barren mountains. The town, with 16,900 inhab. (incl. villages), has a university with as many professors as students, and merits a visit for the sake of its monuments and historical associations. The situation is picturesque.

In the 13th cent. the town came into the possession of the *Montefeltro* family, and under *FEDERIGO MONTEFELTRO* (1444-82) and his son *Guidobaldo* (1482-1508) attained to such prosperity as entirely to eclipse the neighbouring courts of the *Malatestas* at Rimini and the *Sforzas* at Pesaro. *Federigo Montefeltro*, who distinguished himself as a condottiere in the feuds of the 15th cent., married his daughter in 1474 to *Giovanni della Rovere*, a nephew of *Sixtus IV.*, and was in consequence created Duke of Urbino. His court was regarded as a model among the princely courts of that period. It was visited for shorter or longer periods by numerous scholars and artists, amongst whom the prince was pre-eminent for learning. His son, *Guidobaldo*, in spite of ill health and other misfortunes, zealously followed his example, with the able assistance of his beautiful and talented wife *Elisabetta Gonzaga*. A famous description of the court of Urbino under *Guidobaldo*, depicting it as the most refined social school of the day, is given by *Count Baldassar Castiglione* in his '*Cortigiano*', the ideal of a courtier. In 1497 *Guidobaldo* was expelled by *Cesare Borgia*, the son of *Alexander VI.*, after whose death, however, he returned to Urbino in 1508. He died in 1508 and bequeathed his dominions to his nephew *Francesco Maria della Rovere*, the favourite of *Pope Julius II.* In 1626 the duchy was incorporated with the States of the Church, when *Urban VIII.* persuaded the last and childless Duke *Francesco Maria II.* to abdicate.

Amongst the most distinguished ARTISTS employed at the court of Urbino, during the zenith of its splendour under *Federigo* and *Guidobaldo*, were *Paolo Uccelli*, *Piero della Francesca*, and *Melozzo da Forlì*. Even foreign painters, like *Justus van Ghent*, a picture by whom is still preserved in the gallery (see below), were attracted to the court. The peculiar bond of union which existed here between the interests of science and art is chiefly exhibited in the library pictures or ideal portraits of scholars painted by *Melozzo da Forlì* and others, but which have been removed from Urbino together with the library. *TIMOTEO VITI*, or *DELLA VITE*, of Ferrara (1467-1523), the best pupil of *Francesco Francia*, spent the greater part of his life in Urbino; he was the first painter who exercised an influence on *Raphael*, but at a later period he himself became subject to that great master's magic spell. — The master, however, in whom we are now specially interested, is *GIOVANNI SANTI* of Urbino (? 1450-94), the father of *Raphael*, whose frescoes at Cagli (p. 93) and Fano (p. 91) show considerable power and a keen sense of the graceful. As *Giovanni* died when *Raphael* was in his 11th year, his son can hardly have had the benefit of his instruction. After his father's death, *Raphael* remained in Urbino till 1500, but under what tuition is unknown. Another native of Urbino was *FEDERIGO BAROCCIO* (1528-1612), some of whose works are able, while others display the customary affectation of the post-Raphaelite period.

In the centre of the town is the PIAN DEL MERCATO, or market-place, where the street in which the inn is situated ends. — The Via Pucinotti ascends hence to the right in a few minutes to a larger, but somewhat dull piazza, with the cathedral and ducal palace.

The *Cathedral* contains some interesting pictures.

In the N. Aisle a St. Sebastian by *Federigo Baroccio*. In the Chapel to the left of the high-altar, the Lord's Supper, also by *Fed. Baroccio*. High-altar-piece: SS. Martin and Thomas à Beckett, with a portrait of Duke Guidobaldo, by *Timoteo Viti*. In the sacristy is a Scourging of Christ by *Piero della Francesca*, elaborately executed in the miniature style. — The CRYPT (entered from the right corner of the small piazza between the cathedral and the palace) possesses a Pieta by *Giov. da Bologna*.

The \*\*DUCAL PALACE, erected by *Luciano Laurana* of Dalmatia in 1468 by order of Federigo Montefeltro, was completed by *Baccio Pintelli*. The requirement of strength, coupled with the unevenness of the ground, has given rise to the irregularity of the building, but at the same time has enhanced its picturesqueness. The palace has always been much admired, and was regarded by the contemporaries of the founder as an embodiment of their ideal of a princely residence. According to modern standards, however, its dimensions are not grand, and even the court by Baccio, the entrance to which is opposite the cathedral, is pleasing rather than imposing. The ornamentation of the apartments, the coloured friezes, the pillars and chimney-pieces (by *Francesco di Giorgio* of Siena and *Ambrosio Baroccio*, an ancestor of the painter), are all in the best Renaissance style. On the staircase is a statue of Duke Federigo, by *Girol. Campagna*. The celebrated library of the palace, founded by Federigo, and the other collections have been transferred to Rome. The upper corridors contain a well-arranged collection of inscriptions from Rome and the Umbrian municipia, established by the epigraphist *Fabretti*. The palazzo is now used as a 'Residenza Governativa', and contains the archives. The Italian government has voted a considerable sum for the restoration of the edifice.

Opposite the palace rises an Obelisk, facing which is the church of *S. Domenico*, with a pleasing portal and reliefs in terracotta above the door.

We pass the Palazzo Ducale and proceed in a straight direction. The street contracts; the corner house to the right, opposite the palace, is the *University*, with armorial bearings over the door. Farther on, descending a little, we come to the entrance (standing back from the street to the right) of the —

INSTITUTO DELLE BELLE ARTI NELLE MARCHE, which contains a gallery of pictures, recently collected from suppressed churches and monasteries (custodian's fee 1/2 fr.).

PRINCIPAL SALOON. Right and left of the door: *Lorenzo da San Severino*, Crucifixion (repulsive). On the principal wall to the right: *Timoteo Viti*, St. Rochus; 76. *Justus van Ghent*, Holy Communion, interesting from its numerous portraits (including Duke Federigo, and, to the right of the table, Caterino Zeno, the Persian ambassador), 1474; 79. *Timoteo Viti*, To-

bias; '82. *Giovanni Santi*, Madonna with John the Baptist, SS. Sebastian, Jerome, Francis, and three kneeling donors, members of the Buffi family; 93. *Timoteo Viti*, Madonna and Child with St. Joseph; 101. *Antonio Alberti* of Ferrara, Madonna with twelve saints, stiff figures on a gold ground (1439); '102. *Giov. Santi*, Pietà; 114, 115. *Early Venetian School*, Madonna and saints. On the main wall to the left: *Titian*, 140. Holy Communion, 158. Resurrection, rapidly painted in advanced life.

The GROUND FLOOR contains casts, chiefly of ornaments from the Palazzo Ducale, several original monuments of Dukes of Urbino from S. Francesco, and some fine majolicas.

In the CONTRADA RAFFAELLO, leading to the left from the market-place to the Fortezza, No. 275-278 on the left, with an inscription, is the house in which *Raphael* was born. It was purchased in 1873 at the suggestion of Count Pompeo Gherardi, aided by a donation from Mr. Morris Moore, and now belongs to the 'R. Accademia Raffaello'. Visitors knock at the door of No. 278 ( $\frac{1}{2}$  fr.).

The rooms are adorned with engravings from Raphael's pictures. In the room to the right is a Madonna with the sleeping Child (retouched) long regarded as an early work of Raphael, but ascertained to have been executed by his father *Giovanni Santi*. It is proposed to erect in his native town a monument worthy of the great master, for which purpose a committee was constituted some years ago.

A little farther up the Contrada Raffaello we turn to the right into the side-street of S. Lucia, which leads to the church of S. Spirito, containing a \*Crucifixion and \*Descent of the Holy Ghost by *Luca Signorelli*, originally a church-banner, of 1495.

Returning to the market-place, and descending the Via Balbona, we follow the Via della Posta Vecchia, the first side-street to the right, and then the Via S. Giovanni, the first street to the left, which leads straight to the *Oratorio della Confraternità di S. Giovanni*. The walls of the interior are covered with scenes from the history of the Virgin and John the Baptist, by *Lorenzo da S. Severino* and his brother, of the school of Giotto (1416).

In the *Theatre*, once famous for its decorations by *Girolamo Genga*, the first Italian comedy was performed. This was the *Calandra* of Cardinal Bibbiena (1470-1514), the friend of Pope Leo X. and patron of Raphael.

The hill of the old *Fortezza* (ascend the Contrada Raffaello, at the top take the Via dei Maceri to the left, and knock at No. 1461; see '25-50 c.) commands an interesting \*Survey of the barren chain of the Apennines. A powder-magazine now stands at the top.

About 1 M. to the E. of Urbino, to the left of the Pesaro road, are situated the conspicuous old monastery and church of S. Bernardino, with the new cemetery of Urbino. This spot commands a fine view of the town. The church contains the tombs of the Dukes Federigo and Guidobaldo, with their busts.

FROM URBINO TO FOSSOMBRONE (p. 93)  $11\frac{1}{2}$  M.; no regular communication (carriage 10 fr.). The 'Corriere del Furlo' passes through Fossombrone at 11 a.m. Carriage from Urbino to Gubbio 40 fr. (comp. p. 92). From Urbino to *Urbania*, the ancient *Urbinum Metavense*, later *Castel Durante*, which was probably the birthplace of Bramante, diligence daily at 3 p.m., corresponding with others to S. Angelo, ('*Città di Castello*' (p. 54), etc.

The RAILWAY FROM PESARO TO ANCONA skirts the coast, occasionally approaching close to the sea, of which a pleasant view is afforded.

98 M. **Fano** (\**Albergo del Moro*, R.  $1\frac{1}{2}$ , B.  $\frac{1}{2}$  fr.), the *Fanum Fortunae* of antiquity, is indebted for its origin to a temple of Fortune, a fact commemorated by a modern statue of fortune on the public fountain. It afterwards prospered, and is now a pleasant little town (20,000 inhab., incl. suburbs), surrounded by ancient walls and a deep moat. The once celebrated harbour is now unimportant. Pope Clement VIII. (Aldobrandini) was born at Fano in 1536. The first printing-press with Arabic type was set up here in 1514 at the cost of Pope Julius II. As a sea-bathing place Fano is less expensive than Rimini.

In the centre of the town is the **PIAZZA**, in which rises the **Theatre**, formerly one of the most famous in Italy, erected by Torelli, a native architect, and decorated by *Bibbiena* (d. 1774), but recently almost entirely rebuilt. One of the rooms contains a David with the head of Goliath, by *Domenichino* (formerly in the Collegio Nolfi), which unfortunately was much injured by thieves in 1871.

The S. side of the Piazza, which is enlivened by a fountain of flowing water, is skirted by the Corso. Following the latter to the right, we reach the **Via dell' Arco d'Augusto**, the second cross-street to the left. In a small piazza here rises the **CATHEDRAL OF S. FORTUNATO**, the four recumbent lions in front of which formerly supported the pillars of the portico.

In the **INTERIOR** the chapel of S. Girolamo (the 2nd to the left) contains a monument of the Rainalducci family; nearly opposite (4th to the right) is a chapel adorned with sixteen frescoes by *Domenichino*, once admirable, now disfigured by restoration. — In the chapel of the sacristy, a Madonna with saints, by *L. Curraci*.

Farther on we come to the **\*ARCH OF AUGUSTUS**, which spans the street, a structure of simple design, to which a second story was added in the 4th cent., when it was re-dedicated to Constantine. It once had three openings, as is shown by a view of it on the adjacent church of S. Michele. — Adjoining the arch towards the town is the *Spedale degli Esposti*, a pleasing edifice with logge.

Returning to the piazza, we follow the **Via Boccaccio** opposite the fountain, and then take the **Via Bonaccorsi**, inclining to the left, to the church of S. MARIA NUOVA, with portico.

**INTERIOR.** 1st chapel on the left: *Giov. Santi*, Salutation; 2nd chapel: *Perugino*, Annunciation, 1498. 3rd chapel on the right: \**Perugino*, Madonna and saints, 1497; admirable predella, recalling Raphael's style.

S. Croce, the hospital-church, contains a \*Madonna with four saints, by *Giovanni Santi*. — S. Paterniano, dedicated to the first bishop of Fano, a handsome structure, possesses a Betrothal of the Virgin, by *Guercino*. — S. Pietro is an imposing and richly-decorated church, with frescoes by *Viviani*; in the chapel of the Gabrielli (1st on the left) an Annunciation by *Guido Reni*. — In the vestibule of S. Francesco (closed) are some monuments of the Malatesta (1488).

Pope Clement VIII. (Aldobrandini) was born at Fano in 1536. The first printing-press with Arabic types was established here in 1514 at the expense of Pope Julius II.

Interesting excursion to the *Monte Giove*, by a good road (4 M.). At the top is a monastery, where visitors are lodged. Splendid view of the Adriatic.

From Fano to Fossato by Fossumbrone and the Furlo Pass, see p. 93.

Beyond Fano the train crosses the river *Metaurus* (see below), celebrated as the scene of Hasdrubal's defeat (B.C. 207); then the *Cesano*, near (105 M.) stat. *Marotta*.

112 M. **Sinigaglia** or *Senigallia* (\**Albergo Roma*, near the harbour; *Trattoria del Giardino*, near the Municipio), the ancient *Sena Gallica*, with 22,500 inhab. (including villages), chiefly occupied in fishing. The town was destroyed by Pompey during the Civil War between Marius and Sulla. It was an episcopal see as early as the 4th cent., but was afterwards frequently devastated by fire and sword, so that it now presents quite a modern appearance. Pope Pius IX. (Conte Mastai-Ferretti) was born here on 13th May, 1792 (d. 1878). A fair, instituted in the 13th cent., is held here from 30th July to 8th Aug. annually; it was once the most frequented in Italy, but has long since lost its importance. In summer Sinigaglia is a favourite sea-bathing place. — The monastery-church of *S. Maria delle Grazie* (2 M. distant) contains in the choir a picture by *Perugino* (retouched), and over the 3rd altar on the right a small Madonna by *Fra Carnevale*.

119½ M. *Montemarciano*. Pleasant view of the promontory of Ancona, rising from the sea. The train crosses the *Esino* and reaches (122 M.) stat. *Falconara*, where the line to Rome diverges (passengers in the latter direction change carriages; see R. 14). The town lies on the hill to the right.

127 M. *Ancona*, see R. 13. New station, completed in 1879.

## 12. From Fano through the Furlo Pass to Fossato. Gubbio.

The high-road which connects Rome with the Po traverses the Umbrian plains of Terni and Spoleto, and then ascends the valley of the Topino and the Chiascio, until it reaches its culminating point on the Apennines. Descending on the E. side of that range, it follows the course of the Metaurus to its mouth at Fano, skirts the coast, and leads N. to Bologna and the valley of the Po. It is identical with the ancient *Via Flaminia*, constructed in B.C. 220 by the Censor C. Flamininus (who fell at the Battle of the Trasimene Lake, see p. 44), in order to secure possession of the district of the Po which had been recently wrested from the Gauls. This road is still one of the most important in Central Italy, but since the completion of the Apennine Railway from Bologna to Florence, and of the line from Ancona to Rome (R. 14), it has been little frequented by tourists. It passes through attractive scenery and several interesting towns.

*CORRIERE* daily from Fano to Fossato in 11½ hrs.; dep. from Fano at 8.30 a.m., arr. at Fossumbrone 11 a.m., at Cagli 3 p.m., at Schioggia 6.30 p.m. and at Fossato 9 p.m. — Those who desire to make the interesting circuit by *Gubbio* must hire a carriage at Schioggia. — The most

attractive plan of making the whole tour is to combine it with a visit to URBINO: 1st day, from Pesaro to Urbino; 2nd day, one-horse carriage to Fossombrone (in 2½ hrs., 10 fr.), corriere to Schieggia, one-horse carriage to Gubbio; 3rd day, by diligence or carriage to Fossato, and thence by train to Foligno and Rome.

*Fano*, see p. 91. The road, the ancient *Via Flaminia*, quits Fano by the Arch of Augustus and the Porta Maggiore, and skirts the N. bank of the *Metaurus*, the fertile valley of which is well cultivated. About 1 M. from Fossombrone, near the church of *S. Martino al Piano*, was once situated the Roman colony of *Forum Sempronii*, of which but scanty remains now exist. After its destruction by the Goths and Lombards, the modern Fossombrone sprang up.

15½ M. **Fossombrone** (*Tre Re; Pavone*), long in possession of the Malatesta family, accrued to the States of the Church under Sixtus IV. It is now a busy little town with 9000 inhab. and silk-factories, prettily situated in the valley, which contracts here, and commanded by a castle. Ancient inscriptions on the cathedral, in the Seminary, etc. — From Fossombrone to Urbino, see p. 90.

The *Via Flaminia* about 2 M. from Fossombrone crosses the *Metaurus*, which descends from the valley near *S. Angelo in Vado* from the N., and follows the left bank of the *Candigliano*, which at this point empties itself into the *Metaurus*. The valley soon contracts; to the right rises the hill of *Pietralata*, occasionally named *Monte d'Asdrubale*. Here, according to the popular tradition, was fought the memorable battle of the *Metaurus* in which, B.C. 207, Hasdrubal, whilst marching to the aid of his brother Hannibal with 60,000 men, was signally defeated and slain by the consuls *Livius Salinator* and *Claudius Nero*. This was the great event which decided the 2nd Punic War in favour of Rome.

The valley now becomes still more confined and is bounded by precipitous slopes. At the narrowest part, where the rocky walls approach so near each other as to leave space for the river only, is the celebrated \***Furlo Pass** (*Furlo* from *furulus* = passage, the ancient *petra intercisa*), a tunnel 17 ft. wide, 14 ft. high, and about 32 yds. in length. The founder of the work was the Emp. *Vespasian*, as the inscription preserved at the N. entrance records (*Imp. Caesar. Augustus. Vespasianus. pont. max. trib. pot. VII. imp. XXVIII. cos. VIII. censor. faciund. curavit*).

A little beyond it is the small church *Badia del Furlo*. At the confluence of the *Candigliano* and *Burano*, 9 M. from Fossombrone, lies the village of *Acqualagna*. The road crosses the *Candigliano* and then follows the left bank of the *Burano*. At the foot of the hill on which Cagli is situated, an antique bridge, built of huge masses of rock, crosses a tributary brook.

31 M. **Cagli** (*Posta*, in the *Piazza*, charges according to bargain) occupies the site of the ancient borough of *Cales*, or *Calle*. *S. Domenico* contains one of the chief works of *Giovanni Santi*, Raphael's father, a Madonna with saints, al fresco. The angel on the

right of the Madonna is said to be a portrait of the young Raphael. Also a Pietà with St. Jerome and Bonaventura, by the same master. *S. Francesco* and *S. Angelo Minore* also possess several pictures.

Travellers beyond Cagli are generally conveyed in smaller carriages. About 6 M. beyond Cagli is *Cantiano*, with 3000 inhab.; the church *della Collegiata* contains a Holy Family by Perugino. — The road ascends rapidly, and reaches the height of the pass, 2400 ft. above the sea. A little before arriving at Schieggia the road crosses a ravine by the curious *Ponte a Botte*, constructed in 1805.

$43\frac{1}{2}$  M. *Schieggia*, an insignificant place, lies at the junction of the Fossato and Foligno, and the Gubbio roads. On *Monte Petrara*, in the vicinity, stand the ruins of the celebrated temple of *Jupiter Apenninus*, whose worship was peculiar to the Umbrians. Several bronzes and inscriptions have been discovered in the environs. Picturesque oak-plantations in the neighbourhood.

The main road continues to descend the green valley of the *Chiascio*, and leads by *Costacciaro* and *Sigillo* (stalactite caves) to—

55 M. *Fossato*, a station on the Ancona and Rome line, p. 101.

#### FROM SCHIEGGIA TO GUBBIO, AND THENCE TO FOSSATO.

Between Schieggia and Gubbio (about 6 M.) there is no regular communication; one-horse carriage 5 fr. and a gratuity (in the reverse direction 6 fr.). — Gubbio alone is most conveniently visited from the *Fossato* station (p. 101) with which it communicates three times daily by diligence (in  $2\frac{1}{2}$  hrs.; fare 2 fr.; office at Gubbio, Corso 25; carriage 10 fr.).

The hilly road between Schieggia and Gubbio ascends towards the S.W. The highest mountains visible are the *Monte Cucco* and the *Monte d'Ansiano*. After a good hour's drive we reach the summit of *Monte Calvo* (2970 ft.). The road then descends rapidly in a ravine, bounded by precipitous rocks, at the end of which lies Gubbio (a drive of 25 min. from the pass); to the left is the ancient aqueduct of Gubbio.

*Gubbio* (*Leone d'Oro*, bargaining necessary; *Rosetta*, primitive, but clean and cheap; both in the Piazza Vittorio Emanuele), with 5000 inhab., lies at the foot and on the slopes of *Monte Calvo*. The town presents quite a mediæval appearance, and the proximity of the Apennines also give it a different character from most other Italian towns. Conspicuous among the houses is the huge *Palazzo dei Consoli*, and above them towers the church of *S. Ubaldo*.

Gubbio is the ancient *Iguvium* or *Eugubium*, mentioned by Cicero and Cæsar. It was destroyed by the Goths, was besieged in 1155 by the Emp. Frederick I., then became an independent state, afterwards belonged to the duchy of Urbino, and with it finally accrued to the States of the Church.

Gubbio was the native place of *Oderisi*, a famous miniature painter (d. about 1300), who is called by Dante in his *Purgatorio* (xi, 80) 'l'*Onor d'Agobbio*'; but no authentic work by his hand now exists. In the 14th and 15th cent. a branch of the Umbrian school flourished here, and among its masters, whose renown extended even beyond their native place, were *GUIDO PALMERUCCI* (1280-1345?) and several members of the *NELLI* family, particularly *OTTAVIANO NELLI* (d. 1444). — Gubbio occupies a still more important page in the history of ARTISTIC HANDICRAFTS. Like Urbino,

Pesaro, and Faenza, it was noted for the manufacture of *Majolica*, or earthenware vases and tiles which were covered with a white coating of colour before being baked. One of the most distinguished majolica painters was 'MAESTRO Giorgio' of Gubbio, who is said to have invented, or rather rediscovered and perfected, the metallic, ruby-coloured glazing for which the Italian majolicas are remarkable.

At the bottom of the spacious Piazza Vittorio Emanuele is the church of *S. Francesco*. We ascend hence by old-fashioned streets to the PIAZZA DELLA SIGNORIA, on the slope of the hill, supported by massive vaults, where the most conspicuous building is the —

\*PALAZZO DEI CONSOLI, a huge pinnacled edifice with a tower, erected in 1332-46 by *Giovanello Maffei* of Gubbio, surnamed *Gattapone*, and at present disused. The ground-floor contains two slabs with Etruscan inscriptions. Fine \*View from the roof (fee 1/2 fr.). — Opposite rises the —

PALAZZO PRETORIO, now 'Residenza Municipale', containing several collections recently united here (fee 1/2-1 fr.).

On the first floor are the so-called *Eugubian Tablets*, which were discovered in 1440 near the ancient theatre. They are of bronze, and bear inscriptions, four in Umbrian, and three in Latin characters, which long baffled the investigation of the learned. They contain in the Umbrian language, an old Italian dialect akin to Latin, liturgical regulations and formulæ of nearly uniform import, dating from different periods. The older, in the Umbrian character, are read from right to left. The later, in Latin letters, date from about the 2nd cent. B.C.

The upper saloon (handsome door) contains a number of pictures, including several fine works, chiefly of the Umbrian school; admirable Wood-carving of the 15th and 16th cent.; cabinets, chairs, and a number of ancient and modern \*Majolicas.

The third side of the piazza is occupied by the modern *Palazzo Ranghiasci-Brancaleone*, the property of the Marchese of that name, who has a valuable collection of pictures (including a \*Coronation of the Virgin, by *Nardini* of Forli) and antiquities. Conte Fabiani-Beni, Piazza S. Martino, also possesses several good pictures.

Ascending the Via dei Duchi to the left, and then following the Via di S. Ubaldo, we reach the \*PALAZZO DEI DUCHI, an old Gothic edifice, which was remodelled by *Luciano Laurana*, the architect of the palace of Urbino. The colonnaded court is almost an exact reproduction of that of Urbino. The interior is quite a ruin.

Opposite the entrance to the court of the Pal. dei Duchi rises the CATHEDRAL OF S. MARIANO AND JACOPO MARTIRE, a structure of the 13th cent., destitute of aisles and so built against the slope of the hill that its back is embedded in the ground. The façade is adorned with early mediæval sculptures of the Four Evangelists.

Among the pictures in the interior (first altar on the left) is a Madonna with SS. Ubaldo and Sebastian, by *Sinibaldo Ibi* of Gubbio. By the 2nd altar a \*Coronation of Mary Magdalene by *Timoteo della Vite*. The sacristy contains a Flemish vestment, presented by Pope Marcellus II.

The church of S. MARIA NUOVA, situated near the E. end of the Via delle Fonti, running above and parallel with the Corso, at the corner of the Via Nelli, contains an admirably-preserved Madonna by Ottaviano Nelli, 1403.

*S. Pietro*, *S. Domenico*, *S. Agostino* (frescoes in the choir ascribed to Ottaviano Nelli), and *S. Maria della Piaggiola* (outside the Porta Vittoria; over the high-altar, \*Madonna by Gentile da Fabriano), also contain pictures of the same period.

The ancient town extended farther into the plain than the modern. Among the ruins still existing is a *Theatre*, discovered in 1863, apparently of the republican era.

It is not entirely excavated, but part of the external row of arches is preserved, and the stage, facing the town, is distinctly traceable. (We quit the Piazza Vittorio Emanuele by the Porta Trasimeno, turn to the right, and lastly pass through a modern gateway on the left, towards a farm.)

The road to Fossato, 11 M., skirts the foot of the range of hills, and then passes through a defile into the level valley of the *Chiascio* in which *Fossato* is situated, see p. 101.

FROM GUBBIO TO PERUGIA by the high-road 25 M. (carr. in 6 hrs., 30 fr.); bleak hill-country. The route viâ *Fossato* and *Foligno* is pleasanter.

### 13. Ancona and its Environs. Osimo. Loreto.

**Hotels.** — *VITTORIA* (Pl. b; C, D, 3), in the Corso, kept by *Pietro Ragni*, newly fitted up, R. 2, B. 1, D. 4, L. & A. 1, omn. 1 fr.; *ALB. REALE DELLA PACE* (Pl. a; C, 3), on the quay, E. 3½, D. 4, omn. 1 fr., L. 60, A. 60 c.; \**MILANO* (Pl. c; C, 4), Corso di Porta Pia, commercial, with restaurant and garden. Hotel-omnibuses at the station. — *Caffè del Commercio* at the theatre; *Dorico*, opposite the Exchange (p. 98).

**Post Office** (Pl. 20; 8-8 o'clock), Piazza Roma. — *Telegraph Office*, Via del Porto.

**Cabs.** One-horse cab from station to town, incl. luggage, 1, at night 1½ fr.; two-horse 1½ or 2 fr. — For 1 hr. 1½-2 fr.; each ½ hr. more, 60-80 c. — Beyond the town, 2 fr. 50 or 3 fr. 60 c. for 1 hr.; each ½ hr. more, 1 fr. 15 or 1 fr. 70 c.

Steamboats of the *Peninsular and Oriental Company* on Sat. mornings to Brindisi and Alexandria; on Sun. to Venice. *Società Riunite Florio-Rubattino*, on Mon. mornings to Zara in Dalmatia, in 9 hrs.; on Mon. afternoons to Treniti, Viesti, Bari, Brindisi, the *Piraus*, and Constantiople; on Tues. nights to Venice, in 12 hrs. *Austrian Lloyd*, to Zara and Fiume every alternate Sat.; to Trieste every alternate Sunday.

**Sea Baths**, near the railway-station. *Warm Baths*, Piazza Stamura (Pl. E, 4).

**Ancona**, the capital of a province, with 28,000 inhab. (incl. suburbs 47,700), of whom upwards of 6000 are Jews, and possessing an excellent harbour, is beautifully situated between the promontories of *Monte Astagno* (Pl. C, 6) and *Monte Guasco* (Pl. C, 1). Since 1860 the government has improved the harbour and endeavoured to foster the trade of Ancona, but business has declined somewhat of late years. Silk and oil are largely manufactured here.

Ancona was founded by Doric Greeks from Syracuse, and thence named *Dorica Ancon* (i.e. 'elbow', from the form of the promontory). It was afterwards a Roman colony, and the harbour was enlarged by Trajan. In the middle ages it repeatedly recovered from the ravages of the Goths and others, and in 1532 was made over by Gonzaga to Pope Clement VII., who built a fort and garrisoned it. Ancona is also frequently mentioned as a fortress in modern history. Thus in 1796 it was surrendered to the French, in 1799 to the Austrians, in 1805 to the French again; and in 1815 it was ceded to the pope, to whom it belonged till 1860. In 1832-38 the citadel was garrisoned by the French, to keep in check the Austrians, who held





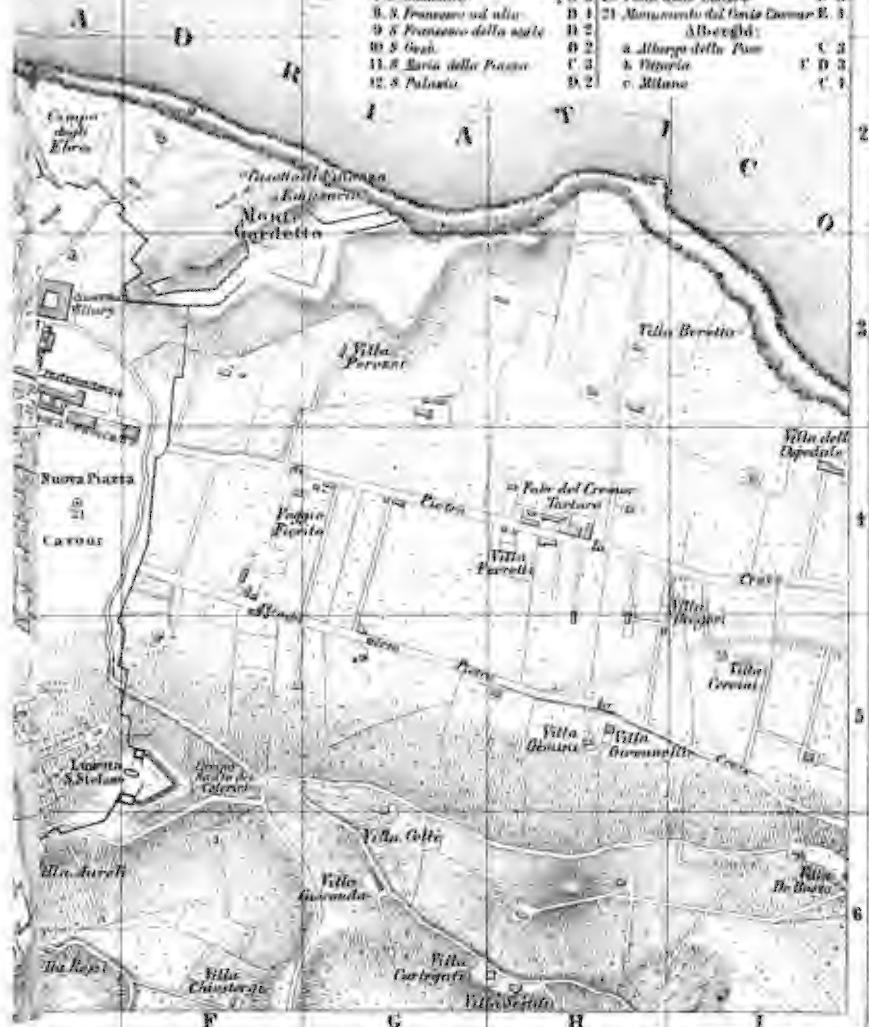
alla Stazione della Ferrovia

Congegno di Anziani - 1888

Plano della Provincia

ANCONA.

- | 1. Area Cimantina             | B 1 | 15. S. Felicissimo                | C 2   |
|-------------------------------|-----|-----------------------------------|-------|
| 2. Area Tauriana              | B 1 | 16. Loggia dei Mercanti           | C 3   |
| 3. Anoniale                   | C 1 | 17. Palazzo del Governatore       | C 2   |
| Chiese:                       |     | 18. S. Maria della Consolazione   | B 2   |
| 4. S. Bartolomeo              | D 1 | 19. Luxembourg                    | C 3   |
| 5. S. Valentino (Casamassima) | C 1 | 20. S. Stefano                    | B 3   |
| 7. S. Bonaventura             | D 2 | 21. Teatro del Silenzio           | C 2   |
| 8. S. Francesco adulari       | B 1 | 22. Palazzo delle Lettere         | D 3   |
| 9. S. Francesco della Valle   | B 2 | 23. Monumento del Poeta Cammarano | E 3   |
| 10. S. Giacomo                | G 2 |                                   |       |
| 11. S. Maria della Passione   | T 3 | Alberghi:                         |       |
| 12. S. Palmiro                | D 2 | a. Albergo della Posta            | C 2   |
|                               |     | b. Vittoria                       | F D 3 |
|                               |     | c. Milano                         | C 1   |





Bologna and the surrounding provinces. In 1849 the town revolted, but on 18th June was re-captured by the Austrians. On 20th Sept., 1860, after the Battle of Castelfidardo (p. 98), it was finally occupied by the Italians.

The HARBOUR, an oval basin of about 990 by 880 yds. in diameter, is considered one of the best in Italy. A handsome quay, called the *Banchine*, has recently been completed. The N. pier is of ancient Roman origin. At the beginning of it rises the well-preserved marble \*Triumphal Arch (Pl. 2; B, 1), erected A.D. 112 by the Roman senate in honour of Trajan on the completion of the new quays, as the inscription records. The holes to which its original bronze enrichments were attached are still observed. The new pier constructed by Pope Clement XII., a continuation of the old, also boasts of a *Triumphal Arch* (Pl. 1; B, 1), designed by *Vanvitelli*, but far inferior to the other. Its façade is towards the sea and has no inscription. At the S. angle of the harbour is the old Lazzaretto, built in 1732, now a bonded warehouse (*Magazzini Generali*, Pl. B, 5). The harbour is defended by several forts.

The \*Cathedral of S. Ciriaco (Pl. 6; C, 1), dedicated to the first bishop of Ancona, stands on the *Monte Guasco* (Pl. C, 1), one of the above-named promontories, which shelters the harbour from the N.E., and an excellent point of view. The church occupies the site of a temple of Venus mentioned by Catullus and Juvenal, and contains ten beautiful columns which once belonged to the ancient temple. Like St. Mark's at Venice, it is in a mixed Lombard and Oriental style of architecture, and in the form of a Greek cross, each of the arms being flanked with aisles. The octagonal dome over the centre of the cross is one of the oldest in Italy. The façade (13th cent.), ascribed to *Margaritone d'Arezzo*, has a beautiful Gothic portico, the foremost columns of which rest on red lions.

The CRYPT OF THE RIGHT TRANSEPT contains the \*Sarcophagus of *Titus Gorgonius*, Praetor of Ancona, with scenes from the life of Christ (the Nativity, Adoration, Baptism, Entry into Jerusalem, Christ before Pilate, Christ as Judge, Christ and the apostles with Gorgonius and his wife at the Saviour's feet), and other Christian antiquities (Mary and two saints, head of Christ of 1213, Entombment in painted terracotta, etc.). — The CRYPT OF THE LEFT (modernised) TRANSEPT contains the tombs of SS. Cyriacus, Marcellinus, and Liberius, in the rococo style.

Within a house at the foot of the cathedral are scanty remains of a Roman *Amphitheatre*.

The *Palazzo Comunale* (Pl. 15; C, 2) contains a few unimportant Roman antiquities, and several ancient and modern pictures.

The Strada delle Scuole descends thence to the left, to the church of S. Francesco (Pl. 9; D, 3; now a barrack), resting on a massive substructure, with a very rich Gothic \*Portal. — The street next leads (r.) to the *Prefettura*. In front of the fine Renaissance archway leading into the court we turn to the right (Contr. della Catena) to the church of S. Maria della Piazza (Pl. 11; C, 3), with its peculiar Romanesque-Lombard \*Façade of the 12th cent. and traces of a projected portico. The choir contains a \*Madonna with saints, by *Lorenzo Lotto*. — We now return through the

Prefettura (with fine pointed arcades to the left in the court) to the PIAZZA MAGGIORE, or *di S. Domenico* (Pl. D, 3), surrounded by lofty houses and adorned with a statue of Clement XII (Corsini, 1730-40). The church of *S. Domenico* (Pl. 7) contains two pictures by *Titian* (in the choir and over the last altar on the right) and a very large Assumption by *Lor. Lotto* (first altar on the right).

The street quitting the piazza on the side opposite the statue leads to the \**Loggia dei Mercanti* (Exchange, Pl. 14; C, 3), an early-Gothic edifice with Moorish touches, by Tibaldi; over the door is an equestrian statue. — The street to the left leads to the PIAZZA DEL TEATRO (Pl. C, 3), the centre of business, beyond which is *S. Agostino*, with a late-Gothic portal showing a Renaissance tendency.

From the Piazza del Teatro the well-paved CORSO VITTORIO EMANUELE (Pl. C, D, 4) ascends towards the E., through the new quarters of the town. At the end is the spacious PIAZZA CAURO, with a colossal statue of the minister in the centre (Pl. 21; E, 4).

#### EXCURSIONS FROM ANCONA.

The Province of Ancona, the ancient *Picenum*, is a remarkably fertile district, replete with beautiful scenery. The Apennines send forth a series of parallel spurs towards the sea, forming a number of short, but picturesque valleys. The towns and villages are invariably situated conspicuously on the heights. To the W. the view is bounded by the *Central Apennines*, which here attain their greatest elevation in several continuous ranges, from the *Montagna della Sibilla* to the *Gran Sasso d'Italia* (9817 ft.), and are covered with snow till July. Towards the E. glitters the broad Adriatic, on which numerous sails are visible in clear weather.

On the coast, 9 M. to the S. of Ancona, rises the \*Monte Conero (1763 ft.), with an old Camaldulensian monastery, commanding a superb panorama. The pedestrian follows a tolerable road over the coast-hills nearly to (7 M.) *Sirolo* (2000 inhab.), whence a path to the left ascends in  $\frac{3}{4}$  hr. to the top. A carriage (see p. 96) may be taken as far as the foot of the hill.

The ANCONA-FOGGIA RAILWAY (to Loreto, 15 M., in 36-53 min., fares 2 fr. 70, 1 fr. 90, 1 fr. 45 c.; to Porto Civitanova, 27 M., in 1 hr. 5 min. to  $1\frac{3}{4}$  hr.) penetrates the heights enclosing Ancona by means of a tunnel. To the left, Monte Conero. 4 M. *Varano*.

10 M. Osimo (*Albergo della Corona*, in the market-place; omnibus from the station to the town,  $2\frac{1}{2}$  M., 60 c.), the ancient *Auximum*, colonised by the Romans B.C. 157, and mentioned by Cæsar, is now a country-town with 5000 inhab., and lies on a hill in a commanding position. The greater part of the \**Town Wall*, dating from the 2nd cent. B.C., still exists. A walk round it affords a beautiful view. The *Palazzo Pubblico* in the large *Piazza* contains inscriptions and statues of celebrated natives of the place, dating from the imperial epoch, but barbarously mutilated on the occasion of the capture of the town in the 16th century. One of the inscriptions mentions Pompey, who resided at *Picenum*.

Proceeding hence by railway, we perceive, to the right, *Castel-*

*fidardo*, where on 18th Sept. 1860, the papal troops under Lamoricière were totally defeated by the Italians under Cialdini.

15 M. Loreto (*Campanella*, or *Posta*, in the principal street; *Pace*; omnibus to the town 60 c.), situated on a hill at some distance from the line, and affording admirable \*Views of the sea, the Apennines, and the province of Ancona, is a celebrated resort of pilgrims (nearly half a million annually). It consists of little more than a single long street, full of booths for the sale of rosaries, medals, images, etc., and is much infested by beggars.

According to the legend, the house of the Virgin at Nazareth became an object of profound veneration after the year 336, when the aged Empress Helena, mother of Constantine, made a pilgrimage thither, and caused a basilica to be erected over it. Owing to the incursions of the Saracens the basilica fell to decay, and after the loss of Ptolemais the *Casa Santa* was miraculously transplanted by the hands of angels in 1291 to the coast of Dalmatia (the precise spot being between Fiume and Tersato), where it remained undisturbed during three years. For some unknown reason, however, it was again removed by angels during the night, and deposited near Recanati, on the ground of a certain widow *Laureta* (whence the name *Loreto*). A church was erected over it, and houses soon sprang up for the accommodation of the believers who flocked to the spot. In 1586 Pope Sixtus V. accorded to Loreto the privileges of a town.

Among the numerous pilgrims who have visited this spot may be mentioned Tasso, who thus alludes to it: —

‘Ecco fra le tempeste, e i fieri venti  
Di questo grande e spazioso mare,  
O santa Stella, il tuo splendor m’ha scorto,  
Ch’ illustra e scalda pur l’umane menti’.

The \*CHIESA DELLA CASA SANTA has been repeatedly restored since 1464. The handsome façade was erected under Sixtus V., a colossal statue of whom adorns the entrance flight of steps. Over the principal door is a life-size statue of the Madonna and Child, by *Girolamo Lombardo*, his sons, and his pupils; there are also three superb bronze-doors, executed under Pope Paul V., 1605-21. The campanile, designed by *Vanvitelli*, is a very lofty structure in a richly-decorated style, surmounted by an octagonal pyramid. The principal bell, presented by Pope Leo X. in 1516, weighs 11 tons.

In the INTERIOR, to the left of the entrance, is a beautiful \*Font, cast in bronze by *Tiburzio Verzelli* and *Giambattista Vitale*, and adorned with bas-reliefs and figures of Faith, Hope, Charity, and Fortitude. On the altars and in the chapels of the nave are \*Mosaics representing St. Francis of Assisi, by *Domenichino*, and the Archangel Michael, by *Guido Reni*; also a number of valuable pictures, frescoes, and sculptures.

In the centre of the church rises the ‘Casa Santa’ (or ‘Holy House’), a simple brick-building, 13½ ft. in height, 28 ft. in length, and 12½ ft. in width, surrounded by a lofty \*Marble Screen designed by *Bramante*, and executed by *Andrea Sansovino*, *Girolamo Lombardo*, *Giovanni da Bologna*, *Bandinelli*, *Tribolo*, *Guglielmo della Porta*, etc., with bronze doors by *Girolamo Lombardo*. This handsome work was begun under Leo X., continued under Clement VII., and completed under Paul III. It is adorned with statues of prophets and sibyls, and with reliefs, among which are: —

W. Side. Annunciation, by *Sansovino*, termed by Vasari, ‘una opera divina’; smaller representations by *Sangallo*, *Gir. Lombardo*, and *Gugl. della Porta*.

S. Side. Nativity, by *Sansovino*; David and Goliath, Sibyls, Adoration of the Magi, by other masters.

E. Side. Arrival of the Santa Casa at Loreto, by *Niccolò Tribolo*; above it, Death of the Virgin, by *Domenico Amo* of Bologna.

N. Side. Nativity of the Virgin, begun by *Sansovino*, continued by *Baccio Bandinelli* and *Rafaelle da Montelupo*. Basreliefs: Nuptials of the Virgin, by the same masters.

In a niche of the interior is a small image of the Virgin and Child in cedar, painted black, attributed to St. Luke. It is richly adorned with jewels, the lustre of which is enhanced by silver lamps always kept burning. In 1798 it was carried off to Paris by the French.

In the N. TRANSEPT is the entrance to the "Treasury" (open to the public on Sun. till 11.30 a.m.; at other times fee 1 fr.), which contains valuable votive offerings and curiosities, the gifts of monarchs and persons of rank. Several of the treasures disappeared at the time of the Peace of Tolentino (1797). The ceiling-painting is by *Pomarancio*, who also painted the now damaged frescoes in the dome.

In the Piazza in front of the church are situated the *Jesuits' College* and the —

\*PALAZZO APOSTOLICO, begun in 1510 from designs by *Bramante*. It contains a small picture-gallery (*Titian*, Christ and the woman taken in adultery; *Vouet*, Last Supper; *Schidone*, St. Clara; *Guercino*, Descent from the Cross; *Ann. Carracci*, Nativity, etc.), and a \*Collection of Majolicas, chiefly from the manufactory in Urbino.

RAILWAY from Loreto in 20 min. to —

17½ M. Recanati, loftily situated at some distance from the line, and commanding charming views. It was a fortified and important place in the middle ages. A charter of municipal privileges accorded to it by Emp. Frederick II. in 1229 is shown at the *Palazzo Comunale*. The Cathedral of *S. Flaviano*, with a Gothic porch, contains the monument of Gregory XII., of 1417. Several of the palaces deserve notice, especially that of the *Leopardi*, containing the collections of the scholar and poet *Giacomo Leopardi* (d. 1837).

Excursion from Recanati to Macerata (p. 102), passing the ruins of *Helvia Ricina* (remains of an amphitheatre, bridge, etc., on the Potenza). Omnibus from Macerata to stat. Civitanova.

The train crosses the Potenza. 23 M. Potenza Picena, named after a Roman colony, the ruins of which have disappeared. On the hill, 4½ M. distant, lies Montesanto.

27 M. Porto Civitanova, at the mouth of the Chienti; the town of Civitanova lies 1 M. inland. — Thence to Macerata, see p. 102.

To Pescara, Foggia, etc., see *Baedeker's S. Italy*.

#### 14. From Ancona to Foligno (Orte, Rome).

80 M. RAILWAY in 4½-5¾ hrs. (fares 13 fr. 85, 9 fr. 50, 6 fr. 60 c.; express 14 fr. 60, 10 fr. 25 c.). To Rome (184 M.) in 9-12¾ hrs. (fares 32 fr. 35, 22 fr. 30, 15 fr. 35 c.; express, 35 fr. 90, 24 fr. 90 c.).

The train runs on the rails of the Bologna line, which with the old road skirts the coast (to the right a retrospect of the town and harbour), as far as (5 M.) Falconara (p. 92).

Here the train diverges to the S.W. into the valley of the *Esino* (Lat. *Aesis*), which it soon crosses at (10 M.) Chiaravalle, a small town with a Cistercian monastery.

17 M. Jesi, with 20,000 inhab. (incl. villages), now one of the

most prosperous manufacturing towns of the province, was the ancient *Æsis*, where the Emp. Frederick II., the illustrious son of Henry VI. and Constantia of Sicily, and grandson of Frederick Barbarossa, was born on 26th Dec. 1194. The cathedral is dedicated to the martyr St. Septimius, the first bishop of Jesi (308). Jesi was also the birthplace of the composer G. Spontini (1778-1851).

The valley contracts, and the train crosses the river twice. 26 M. *Castel Planio*. Beyond (30 M.) *Serra S. Quirico*, near *Monte Rosso*, the valley narrows to a wild ravine, endangered by falling rocks. Long tunnel through the *Monte Rosso*. 37 M. *Albaccina*.

About  $7\frac{1}{2}$  M. to the S. lies *Matelica*, a town with 4000 inhab., possessing pictures by Palmezzano and Eusebio di S. Giorgio in the church of S. Francesco, and a small picture-gallery in the Pal. Piersanti. From Matelica to Camerino (p. 103)  $3\frac{1}{2}$  M., to San Severino (p. 103) 11 M.

$44\frac{1}{2}$  M. **Fabriano** (*Leon d'Oro; Campana*), a prosperous town with 18,000 inhab. (incl. suburbs), noted since the 14th cent. for its paper-manufactories, lies near the sites of the ancient *Tuficum* and *Attidium*. The Town Hall contains ancient inscriptions and a small collection of pictures. The *Campanile* opposite bears a bombastic inscription about the unity of Italy. The churches of *S. Niccolò*, *S. Benedetto*, *S. Agostino*, and *S. Lucia*, and the private houses *Casa Morichi* and *Fornari*, contain pictures of the Fabriano school, of which *Gentile da Fabriano* (?1370-1450; p. 46) was the head. The Marchese *Possenti* has a fine \*Collection of ivory objects.

From Fabriano a good mountain-road (9 M.) leads by the picturesque *La Genga* to the lofty *Sassoferrato*, situated in a fertile valley, consisting of the upper and lower town, with 2000 inhab., and possessing interesting churches and pictures. *Giambatista Salvi*, surnamed *Sassoferrato*, was born here in 1605; he was especially noted for his Madonnas, and died at Rome in 1685. *S. Pietro* contains a Madonna by him. In the vicinity are the ruins of the ancient *Sentinum*, where, B. C. 296, the great decisive battle took place between the Romans and the allied Samnites, Gauls, Umbrians, and Etruscans, in which the consul Decius heroically sacrificed himself. The Roman supremacy over the whole of Italy was thus established.

Beyond Fabriano the train skirts the brook *Giano*, and penetrates the central Apennine chain by a tunnel  $1\frac{1}{4}$  M. long.

At (54 $\frac{1}{2}$  M.) *Fossato* (diligence to Gubbio thrice daily; p. 94); we enter the plain of the *Chiascio*. To the left on the hill, *Palazzolo*; to the right, *Pellegrino*; to the left, *Palazzo* and *S. Facondino*.

57 M. **Gualdo Tadino**, a small town with 7000 inhab., lies about 2 M. from the railway (cab 40 c.), near the insignificant ruins of the ancient *Tadinum*. In 552 Narses defeated and slew the Ostrogothic king Totila here, and owing to this victory, soon gained possession of Rome. In the *Palazzo Comunale* is a small picture-gallery with a *Pietà* by Niccolò Alunno (1471) and works by native artists; in the corridor are an ancient sarcophagus and a few inscriptions. The church of *S. Francesco* contains an altar-piece by Niccolò Alunno (1471). The *Cathedral* has a fine rose-window; in the sacristy, pictures by Niccolò Alunno.

The train gradually descends to (68 M.) *Nocera*, an episcopal

town, on the site of the ancient *Nuceria*, a city of the Umbri (3 M. from the station; omn.). The *Cathedral* and the church of the *Madernina* contain a few tolerable paintings. Some admirable frescoes of 1434 were discovered in 1877 on the organ-screen of *S. Francesco*, and others of less importance (c. 1500) in the nave and choir. The *Orfanotrofeo* (*Vescovado Antico*) contains portraits of the bishops of Nocera from the 1st cent. of our era (?), painted in 1659. Near the town are mineral springs, known since 1510.

The train now enters the narrow *Val Topina*, crosses the brook several times, passes through a tunnel, and descends by *Ponte Centesimo* to —

80 M. *Foligno*; thence to *Rome*, see p. 75 et seq.

#### **High Road from (Ancona) Civitanova to Foligno (Rome).**

75 M. No through-conveyance.

We quit the railway at *Civitanova* (p. 100). The road ascends the fertile valley of the *Chienti*, affording a view of the *Sibilla* (9111 ft.), which is covered with snow until late in summer.

18 M. **Macerata** (*Pace*; *Posta*), a flourishing town with 20,300 inhab., capital of the province of Macerata, picturesquely situated on the heights between the valleys of the *Chienti* and *Potenza*, possesses a university, an agricultural academy, etc. In the *Cathedral* a Madonna with St. Francis and St. Julian, ascribed to *Perugino*. In *S. Giovanni* an Assumption of the Virgin, by *Lanfranco*. The *Palazzo Municipale* and the *Pal. Compagnoni* contain inscriptions and antiquities from *Helvia Ricina* (p. 100), after the destruction of which the modern towns of Recanati and Macerata sprang up. Macerata also has a triumphal arch, called the *Porta Pia*. The *Biblioteca Comunale* contains a small *Pinacoteca*, the chief treasures of which are a Madonna and SS. Julian and Anthony of Padua by *Gentile da Fabriano* (Nos. 35, 22), a Madonna by *Carlo Crivelli* (1470; No. 36), and a Madonna with saints by *Alegretto da Fabriano* (1368; No. 39).

Outside the gate,  $\frac{3}{4}$  M. from the town, is the church of the *Madonna delle Vergine*, ascribed to *Bramante*. — About 6 M. to the S.W. of Macerata, and 3 M. to the E. of Tolentino, is *Urbisaglia*, the Roman *Urbs Salvia*, with extensive ruins, amphitheatre, walls, baths, etc.

28½ M. **Tolentino** (*Corona*), the ancient *Tolentinum Picenum*, prettily situated on the *Chienti*, with 12,000 inhab., was once strongly fortified. The *Palazzo Municipale* in the Piazza contains a few Roman antiquities, the most important of which is a female portrait-statue of the time of the Flavian emperors. The *Basilica di S. Niccolò* possesses a court of the 13th cent. and a Gothic \**Portal*, presented to his native town by Niccolò Mauruzzi, the celebrated condottiere (1435). A chapel in the interior is adorned with frescoes from the life of St. Nicholas, by *Lorenzo* and *Jacopo da San Severino*, and another contains two paintings of the Venetian school (the Fire at St. Mark's at Venice, and the Plague in Sicily). The

church of *S. Francesco*, dating from the 13th cent., contains a fresco of the Crucifixion executed in 1360 (chapel to the right of the high-altar) and another of 1475, representing the Madonna and S. Amicone healing the infirm (chapel to the left). The church of *S. Catervo*, on the E. side of the town, possesses an early-Christian sarcophagus, embellished with reliefs (Adoration of the Magi, Christ as the Good Shepherd) and containing the remains of St. Catervus, who is highly revered in the Marches. The frescoes of the Crucifixion and the Evangelists date from the 15th century. The *Pal. Gentiloni* contains the proceeds of the excavations carried on by Count Silveri Gentiloni since 1880 in the Picene necropolis surrounding the town (adm. by visiting-card). The tombs, dating from c. 525-350 B.C., yield numerous weapons and amber ornaments.

The learned *Francis Philephus*, one of the first students and disseminators of classical literature, was born at Tolentino in 1388. — The picturesque environs command fine views of the mountains.

**San Severino**, 6 M. to the N.W. of Tolentino, in the valley of the Potenza, arose from the ruins of the ancient *Septempeda*. In the church *del Castello*, frescoes by *Diotisalvi d'Angeluzzo*, and an altar-piece by *Niccolò da Foligno* (1468); in the sacristy of the *Duomo Nuovo* a Madonna by *Pinturicchio*. *S. Lorenzo* stands on the site of an ancient temple. Inscriptions and antiquities in the town-hall, and at the residence of the Conte Servanzi-Collio.

From San Severino diligence daily to (12½ M.) **Camerino**, the ancient *Camerinum Umbrorum*, on a height at the foot of the Apennines. This was once the capital of the Umbrian Camertes, who during the Samnite wars allied themselves with Rome against the Etruscans. It contains 12,000 inhab. (incl. villages), a university, and a bishopric (founded in 252). The cathedral of *S. Sovino* occupies the site of a temple of Jupiter; in front of it is a bronze Statue of Pope Sixtus V., of 1587. The painter *Carlo Maratta* was born here in 1625 (d. at Rome in 1713). — From Camerino to (5½ M.) La Muccia, on the Roman road, see below.

Another road leads from S. Severino to the N. by Matelica (11 M.) to *Fabriano* (25 M.), see p. 101.

The Roman road leads from Tolentino on the left bank of the Chienti, through a pleasant district and plantations of oaks, to *Belforte*, the post-stations *Valcimara* and *Ponte della Trave*, and (18½ M. from Tolentino) —

47 M. *La Muccia* (Leone), the usual halting-place of the vetturini. At *Gelagno* the road begins to ascend, and the country becomes barren and bleak. The passage of the Apennines from La Muccia to Foligno takes 6 hrs. by carriage. *Serravalle* lies in a narrow ravine; above it rise the ruins of an old castle. The sources of the *Chienti* (see above) are 1½ M. farther. The road now ascends to the table-land of *Colfiorito* (2903 ft.), skirts a small lake, traverses a grove of oaks, and descends somewhat abruptly by *Case Nuove* and *Pale* to Foligno. Above Pale towers the lofty *Sasso di Pale*, one of the last spurs of the Apennines. In descending, the road affords a beautiful \*View of Foligno and the charming valley of the Clitunno. The road follows the course of the brook, and 1½ M. from Foligno reaches the *Via Flaminia* (p. 92).

75 M. *Foligno*, see p. 73.

## SECOND SECTION.

### R O M E.

(*Plans of Rome in Appendix, at the end of the Volume.*)

**Arrival.** At the railway-station (Plan I, 25) numerous hotel-omnibuses are in waiting, for the use of which a charge of 1-1/2 fr. is made in the bill. One-horse cab ('botti' and 'citadine', see Appx.) for 1-2 or 3 pers., 1 fr.; at night 1 fr. 20 or 1 fr. 40 c.; each additional pers. 20 c., at night 40 c.; two-horse carr., for 1-4 pers., 1 fr. 70, at night 1 fr. 90 c.; small articles of luggage free, each small box 20 c., trunk 50 c.; porter 25-60 c. — **POLICE OFFICE (Questura):** Via SS. Apostoli 17 (Pl. II, 16, 19). — Railway enquiry-office in the town, Via della Propaganda 8.

**Embassies and Consulates.** There are two classes of diplomatic agents at Rome, those accredited to the Italian government, and those accredited to the Papal court. The offices of two of the former class alone need here be mentioned: ENGLISH EMBASSY, *Sir Augustus Berkeley Paget*, Via Venti Settembre, near Porta Pia; AMERICAN EMBASSY, *Mr. William Astor*, Piazza di Spagna 20. — ENGLISH CONSULATE: *Mr. Alex. Macbean*, consul, Corso 378. AMERICAN CONSULATE: *Mr. L. Richmond*, consul-general, Via Bocca di Leone 22; *Mr. James Hooker*, vice-consul.

**Hotels** (comp. pp. vi, xx). The best and most expensive, are in the *Strangers' Quarter*, between the Porta del Popolo and the Piazza di Spagna, and also between the latter and the railway-station (some of them inconveniently situated): —

\*COSTANZI (Pl. I, 23, *p*), Via S. Nicola di Tolentino 14, R. 4-6, D. 5 fr.; \*QUIRINALE (Pl. I, 25, *b*), Via Nazionale, a large hotel in the Swiss style, R. & L. 4, B. 1 $\frac{1}{2}$ , D. 5, A. 1, omn. 1, 'pension' 12 fr. and upwards; \*RUSSIA (Pl. I, 18, *b*), Via del Babuino 9, with a pleasant garden, D. 5 fr.; ROMA (Pl. I, 17, *i*), Corso 128, R. 4, D. 5, B. 1 $\frac{1}{2}$  fr., good cuisine; LONDRA (Pl. I, 17, *c*), Piazza di Spagna 13, D. 6 fr.; EUROPA (Pl. I, 20, *d*), Piazza di Spagna 35; \*INGHILTERRA (Pl. I, 17, *f*), Via Bocca di Leone 14, B. 1 $\frac{1}{2}$ , D. 5 fr.; \*HÔTEL DU LOUVRE (Pl. I, 23, *y*), Via S. Nicola di Tolentino (the last four belong to *Sig. Silenzi*); \*BRISTOL (Pl. I, 22, *x*), Piazza Barberini, R. 2 $\frac{1}{2}$ , B. 1 $\frac{1}{2}$ , D. 4, L. 1, A. 1/2 fr.; HÔTEL CONTINENTAL, near the station, well spoken of; SERNTI, Via S. Sebastiano 3, and HÔTEL DE PARIS, adjacent, both for families; \*HÔTEL HASSSLER (Pl. I, 17, *w*), corner of the Via Bocca di Leone and Via Carrozza, R. from 2, D. 4 $\frac{1}{2}$  fr.; ALLEMAGNA (Pl. I, 17, *k*), Via Condotti 88; AMERICA (Pl. I, 17, *g*), Via del Babuino 79; HÔTEL DE LA VILLE (Pl. I, 18, *o*), Via del Babuino 196. At all these, 'pension' for a prolonged stay, 10-12 fr. per day, and upwards.

Somewhat less expensive: ANGLO-AMERICANO (Pl. I, 17, *t*), Via Frattina 128; MOLARO (Pl. I, 19, *w*), Via Gregoriana 56; ITALIA (Pl. I, 23, *a a*), Via delle Quattro Fontane 12; LAURATI, Via Nazionale 153-155; VITTORIA (Pl. I, 19, *b*), Via de' Due Macelli 24, all these well spoken of; SUD (Pl. I, 19, *v*), Via Capo le Case 56, R. from 2 fr.; LA NUOVA ROMA, at the corner of the Via del Viminale and Via Principe Umberto, near the railway-station; LA PACE (Pl. I, 19, *z*), Via Sistina 8.

In the interior of the city: MINERVA (Pl. II, 16, *m*), Piazza della Minerva 69, well spoken of; HOTEL AND PENSION CENTRALE (Pl. I, 16, *a d*), Via della Rosa; CAOUR, Via S. Chiara; FRANCE, Via S. Chiara; SENATO, Via Cappelle 16. — At all these visitors are expected to dine at the table d'hôte.

**Hôtels Garnis.** Travellers who have some acquaintance with the lan-

guage will find it less expensive to procure apartments at one of the following houses, and to take their meals at a café or restaurant, and they will also be more independent: — **ORIENTE** (Pl. I., 19, *a b*), Via del Tritone 6, R. from 2½, B. 1¼, D. 4, omn. 1½ fr., L. 60 c., ‘pens.’ 7½ fr., well spoken of; **ALIBERT** (Pl. I., 17, *g*), Vicolo d’Alibert, quiet and commended; **CESARI** (Pl. I., 16, *n*), Via di Pietra, well spoken of. Enquiry as to charges should always be made beforehand (see p. xxii).

**Pensions.** \***MME. TELLENBACH**, Piazza di Mignanelli 51, from 8 fr. per day; **MISS SMITH**, Piazza di Spagna 93; **BELLEVUE DI PINCIO**, Via di Porta Pinciana 18, English hostess, 8-10 fr.; **MRS. SHEARMAN** (American), Via della Croce 71; **FRAU VON BROCKDORFF**, Via Nazionale 87, 9 fr.; **FRANCESE**, Via Mercede 51; **SUEZ**, Via S. Nicola di Tolentino 21; **MME. MASSON**, Via del Tritone 28, 2nd floor, 6-8½ fr.; **CHAPMAN**, Via Nazionale 75, English; **MME. FREDDI**, Via del Babuino 82, well spoken of; **MAD. MICHEL**, Via Sistina 72; **VON KRUEGER**, Via Nazionale 181, frequented by Americans, from 8 fr. per day; **SIGNORA LIVERANI**, Via Margutta 61. — Arrangements for pension may also be made at most of the above-mentioned hotels.

**Private Apartments.** The best are situated in the quarter bounded by the Corso and the Via del Babuino on one side, and by the Piazza di Spagna and the Via de’ Due Macelli on the other, and also in the Via Capo le Case, Via Sistina, Piazza Barberini, and other streets on the Pincio. The most expensive, and often the least sunny, are in the Corso, Piazza di Spagna, and Via del Babuino. A northern aspect should be studiously avoided, and a stipulation made for stove, carpet, and attendance (*stufa, tappeti, servizio*). Rent of two well-furnished rooms in a good locality 150-250 fr., one room 50-80 fr. per month; for a suite of 3-5 rooms 300-500 fr. and even more. Artists generally reside in the Via Sistina, Quattro Fontane, and that neighbourhood. In the Forum of Trajan and the adjoining streets (as the Via della Consolazione near S. Maria della Consolazione, Pl. II., 20) the visitor may obtain sunny apartments, conveniently situated with regard to the ancient part of the town. Rooms may be procured in almost every street in the strangers’ quarter, where notices and placards are frequently observed; but, as they are seldom removed when the rooms are let, the traveller must be prepared for a number of fruitless enquiries. Those who engage apartments in the Corso should come to an understanding with regard to the windows for the Carnival. — House-agent, **Karl Pochalsky**, Corso 455. — Firewood at **Ficchelli’s**, Piazza di Spagna 87.

Rome does not yet possess a complete DIRECTORY; but much information is afforded by the *Guida Commerciale della Città di Roma*, published by *Tito Monaci* (6 fr.). An unknown address may be ascertained at the *Ufficio di Anagrafe* on the Capitol, under the arches of Vignola, above the stairs leading to the Monte Caprino (p. 212).

**Restaurants** (those of more moderate pretensions are called *Trattorie*). Handsomely fitted up and expensive (D. à *prix fixe* 6 fr. and upwards): — **Nazzarri**, Piazza di Spagna 81, 82; **F. Spillmann**, Via Condotti 10; **Renaud**, Via Frattina 97; **Ranieri**, Via Mario de’ Fiori 26; **Café di Roma** (p. 106).

Second class, with good French cuisine: **Corradetti**, Via della Croce 81; **Lisi**, Via Frattina 121 (these establishments also supply families with dinners at their own apartments, for 2 pers. 4-6, 3 pers. 6-8 fr.). — The **“Café del Parlamento**, Corso 202-203, the **Café di Venezia**, near the Piazza Venezia, the **Archetto**, Piazza di Pietra (opposite the Hôtel Cesari, see above), and the **Birreria Moreto & Co.** (Vienna beer), Corso 196, are also good restaurants. **Restaurant Cavour**, Via di Mercede (Pl. I., 16, 17); **Trattoria Toscana**, Palazzo Marignoli, Via S. Claudio 90.

The **TRATTORIE** are recommended to those who have some acquaintance with the language and customs of the country: — **Rosetta**, Via Rosetta 1, opposite the Pantheon to the left; **Falcone**, Piazza di S. Eustachio 58, near the Pantheon (Roman cuisine); **Nazionale**, Via Nazionale 10; **Cervigni**, opposite the last, well spoken of; **Al. Fagiano**, Piazza Colonna, at the corner of the Via Colonna, much frequented; **Posta**, Via Colonna 36; **Trattoria Piemontese**, Piazza Trevi 101 (Piedmontese cuisine); **Tratt. degli Artisti**, Via della Vite 68 (Vienna beer; German cooking); **Rebecchino**, Via Bocca di Leone 7; **Scacchetti** (formerly *Carlin*), Via delle Quattro

Fontane 173-5. with rooms to let. The following are unpretending: *Gabbione*, Via del Lavatore 40, by the Fontana Trevi; *Torretta*, Via della Torretta 1, near the Palazzo Borghese; *Tratt. Europea*, Piazza Rusticucci 21 & 26; *Genio*, Via de' Due Macelli 12, moderate; *Bucci*, Pescheria delle Cappelle 54-57 (fish and 'zuppa alla marinara'). — *Restaurant du Chalet*, Prati di Castello, on the Tiber, with a garden (see below).

**Osterie** (wine-houses, comp. p. xxiii): — *Palombella*, Via della Palombella, at the back of the Pantheon to the right (with a better room on the first floor), good *Montefiascone* 'Est-Est', Monte Pulciano, Orvieto, and Aleatico; *Osteria del Ghetto* ('Jewish tavern'), Via Rua 111 (Pl. II, 17); *Campanella*, near the Theatre of Marcellus, Via di Monte Savelli 78, a side-street of the Via Montanara; the *Osteria* Via della Croce 76a; the *Osteria* opposite the Fontana Trevi 95; the *Osteria* Via della Pietra 67 (good Genzano). There are also favourite Osterie on the *Monte Testaccio* (p. 252), in the *Prati di Castello* (p. 186; much frequented on Sundays and holidays), and by the *Ponte Molle* (p. 386).

The ordinary wines of the environs of Rome (*Vino dei Castelli Romani*) are generally served in clear bottles containing one, a half, or a fifth litre (mezzo litro 6-10s.), and the better qualities in smaller bottles (fiaschetti). Amongst these last are *Velletri*, *Genzano* (8-10s. per mezzo litro), *Orvieto* (18s.), *Montefiascone* ('Est-Est', comp. p. 64; 30s.), and *Aleatico* (25s.).

The best TUSCAN WINE HOUSES are *Caselli's*, Via dell' Impresa 25 (cold viands), and *Mellini's*, Piazza S. Lorenzo in Lucina 34; Tuscan and Piedmontese wine also in the *Via dell' Archetto*. The Tuscan wine is generally served in large bottles (fiaschi) covered with reeds, and payment is made according to the quantity consumed (6-10s. per mezzo litro).

Foreign wines are sold at the restaurants (p. 105), and by *Presenzini*, Via della Croce 32; *Burnel d' Guichard Ainé*, Via Frattina 116; *Boudrand* (French wines), Corso 477. Also by the LIQUORISTI: *\*Aragno*, Corso 237, Piazza Sciarra, and Piazza Monte Citorio 118-120 (good Roman wines); *Giacosa*, Via della Maddalena 17-19; *Vinc. Attili*, Via del Tritone 13 A; *Morteo* (see p. 105).

**Beer (birra).** The best is sold at the *Birreria Morteo & Co.*, Corso 196, entrance to better dining-room by Via S. Claudio 79 (Vienna beer and good cuisine), see p. 105; branch-establishment, Via Nazionale 47; *Tratt. degli Artisti*, see above. — Roman beer is brewed and sold by Germans: Via de' Due Macelli 74; Via di S. Giuseppe, Capo le Case 24; also at the cafés, etc.

**Cafés.** *\*Parlamento*, Corso 203; *\*Roma*, Corso 426-433; *degli Specchi*, Piazza Colonna; *Venezia*, Corso 289, 290; *\*Nazionale*, corner of the Corso (179) and Via delle Convertite; *Greco*, Via Condotti 86, and *Artisti*, Via de' Due Macelli 91, both frequented by artists. Other cafés in almost every street; coffee generally good; sent, if desired, to private apartments. — *Ices* at the *\*Sorbetteria Napoletana*, Via dell' Impresa 22-23, to the N. of the Piazza Colonna, 50 c. per portion, 30 c. per half-portion.

**Confectioners:** *Ronzi & Singer*, in the Piazza Colonna, corner of the Corso (No. 349); *Pesoli*, Via della Stamperia 18; *Ramazzotti*, Via Frattina 76; *Nazzari*, Piazza di Spagna 81, 82 (comp. p. 105). — **ENGLISH BAKER**, Via del Babuino 100; *German*, Via Bocca di Leone 9, Via della Croce 91; *Viennese*, Via Nazionale 143. — **GROCERS:** *Lowe*, Piazza di Spagna 76 (good tea); *Casoni*, Piazza di Spagna 46, 47; *Castrati*, Piazza Trevi 89; *Donzelli*, Via della Croce 11; Corso 98 A. — **FRUIT SHOPS:** *Gangalanti*, Piazza S. Lorenzo in Lucina 19; *Posidoro*, Via dell' Angelo Custode 53; Via della Croce 9.

**Tobacco** (comp. p. xxiii) at the *Regia dei Tabacchi*, corner of the Corso and Piazza Sciarra; foreign cigars 25 c. and upwards.

**Gratuities.** As exorbitant demands are often made, the following averages are given. In the galleries for 1 pers. 10 soldi, for 2-3 pers. 15s., for 4 pers. 1 fr.; regular frequenters 5 soldi. To attendants who open doors of houses, churches, gardens, etc., 5s.; for other services (guidance, explanations, light, etc.), 1/2-1 fr. — It is also usual to give a trifle (1-2s.) to the waiters at the cafés.

**Baths** (1½-2 fr.; fee 25 c.) at the hotels; \**Via Volturno* 38; \**Nimfeo di Egeria*, in the Prati, with a swimming-basin in summer; also *Vicolo d'Albert* 1, *Via Belsiana* 64, *Via del Babuino* 96, *Via Ripetta* 116. — *Hydro-pathic Establishments*: *Piazza del Plebiscito* (Pl. I, 10); *Via Crociferi* 44.

**HAIRDRESSERS**: *Giardinieri*, Corso 423; *Lancia*, Via Condotti 48, 1st floor; *Pasquali*, Via Condotti 11; all with ladies' rooms. — *Perfumers*, Corso 390, 342, 343.

**LIEUX D'AISANCE**: *Vicolo del Sdrucciolo*, near the *Piazza Colonna*; *Via dei Pianellari*; *Via Belsiana* (at these 10 c.). — *Vicolo del Governo Vecchio*; *Vicolo Tata Giovanni*; *Vicolo Tribuna Tor de' Spechi*; *Via Alessandrina*; *Piazza Barberini* (by the Cappuccini); *Passeggiata di Ripetta*; in the colonnade of the *Piazza of St. Peter*, on the side next the *Porta Angelica*; outside the *Porta del Popolo*, to the left.

**Climate** (comp. Introd.). The mean temperature at Rome is 60° Fahr., the greatest heat in summer being about 100° in the shade, and the greatest cold about 21°. Snow falls rarely, and does not lie long. The average temperature in January is 45°, in July 75°. The pleasantest season is from the beginning of October to the end of May. In summer when the fever-laden *aria cattiva* prevails, all the inhabitants who can afford it make a point of leaving the city. The prevalent winds are the *Tramontana*, or north wind, which generally brings clear and bracing weather, and the *Scirocco*, or south wind, which is relaxing and rainy. As the temperature usually falls rapidly after sunset, and colds are very easily caught, the traveller should not dress too lightly. Invalids should of course consult their medical advisers before choosing rooms, but even persons in robust health will do well to remember the Roman proverb: 'Dove non va il sole, va il medico'.

**Physicians**. English: *Aitken*, Via S. Nicola di Tolentino 72; *Gason*, Via S. Sebastianello 8; *Gregor*, Piazza di Spagna 3; *MacMillan*, Via di S. Basilio 8; *Drummond*, Piazza di Spagna 3, 3rd floor; *Young*, Piazza di Spagna 20; *Thompson*, Via de' Due Macelli 60. — German: *Bosányi*, Via S. Claudio 57; *Erhardt*, Mario de' Fiori 16; *Fleischl*, Via Borgognona 42; *Hoyer*, Via delle Carozze 52; *Moleschott*, Via Volturno 58; *Neuhaus*, Via Gregoriana 7; *Weber*, Via Sistina 46; v. *Wendt*, Via de' Due Macelli 3; *Wittmer*, Via delle Quattro Fontane 17; *Held* (homœopath), Palazzo Poli, Piazza Poli; *Zawerthal*, professor at the university, for pulmonary complaints, Via Fontanella di Borghese 46, Pal. Fausti. — Italian: *Ceccarelli*, Pal. Salviati, Corso; *Galassi*, Circo Agonale 13; *Manassei*, Via de' Lucchesi 9; *Nardini*, Pal. Doria, in the *Piazza Venezia*; *Ouchini*, Via in Lucina 10. — **SURGEONS**: *Mazzoni*, Mario de' Fiori 89; *Tortani*, Via di Marforio 106. — **OCULISTS**: *Dantone*, Piazza Monte Citorio 121 (hours for consultation 11-1); *Businelli*, Palazzo Fiano, Piazza S. Lorenzo in Lucina 4a (consultations 2-4). — **DENTISTS**: *Chamberlain* (American), Piazza di Spagna 44; *Curtis* (American), Piazza di Spagna 93, 1st floor; *Galassi*, Piazza di Spagna 68; *Van Marter* (American), Via Nazionale 172; *Martin*, Corso 389; *Stehlin*, Via delle Carozze 3, 1st floor.

**Chemists**: *Sinimberghi*, *Evans*, & Co., Via Condotti 64-66, patronised by the English and American embassies; *Baker* & Co., Piazza di Spagna 42, patronised by the German embassy; *Borioni*, Via del Babuino 98, 99; *Garneri*, Via del Gambero 39, 40; *Marginani*, Corso 435; other Italian chemists in every part of the town. — **SURGICAL INSTRUMENTS**: *Immelen*, Via Frattina 134.

**Bankers**. English: *Macbean* & Co., Piazza di S. Silvestro 81; *Packham*, *Maquay*, & *Hooker*, Piazza di Spagna 20; *Handley* & *Montague*, Piazza di Spagna 79; *Plowden* & Co., Via di Mercede 50. Italian: *Cerasi*, Via del Babuino 51; *Spada*, *Flamini*, & Co., Pal. Torlonia, Via Condotti 20; *Georgi* & *Biscossi*, Via Frattina 113. German: *Schmitt*, *Nast*, & Co., Via della Vite 11; *Salomonsohn* & Co., Palazzo Chigi, Piazza Colonna; *Theophil Linde* (Swiss), Via Condotti 9; *Canzini*, *Fuerter*, & Co., Piazza di S. Silvestro 92; *Wagnière*, Piazza Capranica 78. — **Money Changers** in the Corso, Via Condotti, etc. (comp. Introd.).

**Booksellers.** *Loescher & Co.*, Corso 307, Palazzo Simonetti, entered from Via del Collegio Romano; *Spitheover*, Piazza di Spagna 84, 85; *Müller* ('Libreria Centrale'), Corso 146, Pal. Bernini; English, German, and French books at all these. *Fratelli Bocca*, Corso 217, Italian and French books. — Religious works and music, Via di Propaganda Fide 6. — MAPS at *Bossi's*, Via Condotti 72, and at *Loescher's* (see above). — OLD BOOKS at *Rossi's*, Corso 40, and *Bocca's*, Via del Giardino; also at *Loescher's* and *Spithœver's*. — **BOOKBINDERS.** *Anderesen*, Via de' Due Macelli 30 (Roman bindings, etc.); *Olivieri*, Via Frattina 1; *Santinelli*, Via Pió di Marmo.

**Libraries.** The principal public and private Roman libraries, which however do not lend out books, are: — *Biblioteca Apostolica Vaticana*, see p. 322. Permessi addressed by the cardinal secretary of state to the chief librarian, see p. 323. Readers admitted from the middle of Nov. to 29th June, 8-12 o'clock; the library is closed on Sundays and Thursdays. — *Biblioteca Alessandrina* in the Sapienza (p. 194); enter by principal portal, ascend stairs to the left, and traverse the gallery. Open daily except Sundays: from Oct. to March 8-2 and 6-9; from April to Sept. 8-2 and 7-10. — *Biblioteca Angelica* (p. 192), open to the public daily 9-2, except Sundays; closed in Oct. — *Biblioteca Barberina* (p. 168), open to the public on Thurs. 9-2; closed from the middle of Sept. to the end of Oct. — *Biblioteca Casanatensis* (p. 197), open to the public daily, 9-3, except Sundays. — *Biblioteca Chisiana* (p. 147), admission by permesso, obtainable through the traveller's embassy, Thurs. 9-12; closed in summer. — *Biblioteca Corsiniana* (p. 328), open to the public daily for three hours before Ave Maria, except Sun. and Wed.; closed from 1st Aug. to 4th Nov. — *Biblioteca Vallicelliana* (p. 202), open on Wed., Thurs., and Sat., 8 $\frac{1}{2}$ -12. — *Biblioteca Vittorio Emanuele* (p. 148), open daily, 9-3 and 7-10 (in summer 8-11). — *New State Archives*, see p. 148.

**Lending Libraries.** English books at *Piale's*, Piazza di Spagna 1, and at *Loescher's* (see above). The German *Bibliothek des Künstlervereins* and the *Bibliothek der Deutschen in Rom* in the Palazzo Caffarelli (p. 210) are available to subscribers only.

**Reading Rooms.** *Piale*, Piazza di Spagna 1 (English and American newspapers); *Monaldini*, Piazza di Spagna (London daily papers).

**Newspapers**, very numerous, 5-10 c. per number: *Opinione*, 5c.; *Diritto*, 10c.; *Liberità*, 5c.; *Italie* (in French, containing a list of the sights of the day), 10c.; *Fanfulla* (similar to the Paris Figaro), 5c.; *Capitale*, radical, 5c.; *Osservatore Romano* and *Voce della Verità*, both clerical. — *The Italian Times* is an English paper published at Rome.

**Guide.** *Mr. R. S. Forbes*, Via del Babuino 93, publisher of a *Tourist Directory* and of a little book entitled *Rambles in Rome*, is an efficient cicerone to the antiquities of Rome.

**Teachers of Italian** (2-3 fr. per lesson): enquire at the booksellers'.

**Music Sellers.** *Successori Landsberg*, Via Condotti 85, 1st floor (pianos and music for sale or hire); *Bossoli*, Corso 140; *Carlo Ducci*, Palazzo Ruspoli, Via Fontanella di Borghese; *Venturini & Co.*, Corso 387; *Paolo Pucci*, Via Belsiana 70; *Ricordi*, Corso 392; *Bartolo*, Via Condotti 70. — Strings at *Serafini's*, Via della Valle 46. — Teachers of music and singing may be heard of at the booksellers' or at the music-shops. *M. Ravnküde*, a Dane, is a well-known composer and teacher of the piano, Ripetta 39.

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**Studios. SCULPTORS:** *Achtermann*, Piazza de' Cappuccini 1; *Amici*, Via Flaminici 44; *L. Ansiglioni*, Via S. Nicola di Tolentino 2; *C. & R. Cauer*, Via della Frezza 59; *Dausch*, Via S. Giacomo 18; *Galletti*, Via Laurina 31; *Gerhard*, Passeggiata di Ripetta 33; *A. Gilbert*, Via S. Basilio 18; *Hasselriis* (Dane), Via del Babuino 39; *Ives* (English), Via Margutta 53; *Jos. Kopf*, Vicolo degli Incurabili 8; *Monteverde*, Piazza dell' Indipendenza; *Müller* (of Coburg), Pass. di Ripetta 16; *Otto*, Via Manzoni; *Rogers* (American), Via Margutta 53; *F. Schulze*, Via Purificazione 14; *Sommer*, Monte Caprino 24a; *Spies*, Piazza S. Pietro in Vincoli 40a; *Story* (American), Via di S. Martino 7 (a Macao); *Voss*, Palazzo Barberini; *Warrington Wood* (English), Villa Campana, Via S. Giovanni.

**PAINTERS:** *Alvarez*, Via S. Sebastiano 3; *Brandt*, Via di Ripetta 39; *L. Cabat*, director of the French Academy (p. 142); *Coleman* (American), Via Margutta 33; *Consoni*, Palazzo Campanari, Ripetta 246; *Corrodi* (water-colours), Via dell' Angelo Custode 30; *H. Corrodi*, Via degli Incurabili 8; *Freeman*, Via Margutta 53B; *Erminia von Gadenstedt*, Via Condotti 29; *Graf*, Via S. Nicola di Tolentino 72; *Griswold* (English), Via del Basilio-46; *Höslin*, Via Margutta 53B; *Kaiser*, Palazzo Venezia; *Koelman*, Via dell' Olmo (miniatures); *Kronberg* (Swede), Via Margutta 33; *Lindemann-Frommel* (landscape), Via del Babuino 39; *Löwenthal*, Via Margutta 33; *Ludwig*, Via Sistina 72; *Martens*, Via delle Quattro Fontane 88; *Gustav Müller* (of Coburg), Via dei Pontefici 51; *R. Müller* (water-colours), Piazza Barberini 56; *Nerly* (landscapes and sea-pieces), Via S. Nicola di Tolentino 72; *Podesti*, Palazzo Doria, Circo Agonale 13; *Poing d'Exter* (American), Via dei Greci 36; *Riedel*, Via Margutta 55; *Schlösser*, Vicolo del Vantaggio 1; *Scifoni*, Via Margutta 33; *Seitz, Senr.*, Via S. Nicola di Tolentino 72; *L. Seitz*, Piazza de' Cappuccini 6; *Siemiradzki* (Pole), Via Margutta 5; *Vannutelli*, Palazzo Pamphilj, Circo Agonale; *Veeder* (American), Villa Strohlfern, outside the Porta del Popolo; *Vertunni* (landscape), Via Margutta 53B; *Weckesser*, Piazza Barberini 43; *R. Werner*, Via Sistina 72; *Zielke*, Via de' Marroniti 4; *Zürcher* (water-colours), Via Sistina 123.

INTERNATIONAL ASSOCIATION OF ARTISTS, Vicolo d'Alibert 2. — BRITISH ACADEMY, Via Sistina 75D.

WORKS OF ART, both ancient and modern, are liable to duty on exportation. — GOODS AGENTS: *Davis, Turner, & Co.*, Via Fontanella di Borghese 36; *Lowe*, Piazza di Spagna 76; *Giordani & Ferroni*, Piazza Colonna 370A; *Roester, Franz, & Co.*, Via del Bufalo 133; *C. Stein*, Via di Mercede 42; *Tombini*, Via del Gambero 6. — PACKER ('Incassatore'): *Ferroni*, Ripetta 228.

**Shops. ANTIQUITIES:** *Alessandro Castellani*, Via di Poli 88; *Augusto Castellani*, Piazza di Trevi 86; *Martinetti*, Via Bonella 74; *Giacomini*, Piazza Trinità de' Monti 7 and Via Sistina 16 (also works in marble and carved furniture); *Innocenti*, Via Frattina 117.

ART, WORKS OF, see Cameos, Casts, Copies of Bronzes, Engravings, etc.

ARTISTS' MATERIALS. *Corteselli*, Via Sistina 150; *Dovizelli*, Via del Babuino 136.

ARTICLES DE VOYAGE: *Barfoot* (English saddlery), Via del Babuino 150C and 152; *Chiara*, Via delle Colonne 18; *Deangeli*, Via di Mercede 10, etc.

CAMEOS: *Saulini*, Via del Babuino 96; *Siotto*, Piazza di Spagna 97; *Angelici*, Via Sistina 19; *Pianella*, Via S. Giuseppe, Capo le Case 17; *Raimondo d'Estrada*, Via Sistina 26, and Via del Babuino 154.

CASTS: *Marsili*, Via de' Due Macelli 86; *Leopoldo* and *Alessandro Malfieri*, Corso 54 and 51; *Fedeli*, Via Laurina 43, for Renaissance ornaments.

CLOTHING. FOR GENTLEMEN: *Guastalla*, Corso 335 (large shop); *Fratelli Bocconi*, Corso 318 (moderate); *Old England*, Via Nazionale. See also Tailors. — LADIES' DRESS AND MILLINERY: *Fratelli Pontecorvo*, Corso 172; *R. Massoni*, Corso 306; *Compagnie Lyonnaise*, Corso 473; *Madame Boudrot*, Via Condotti 81. Less pretending: *Picarelli*, Corso 313; *Quattrini*, Via Frattina 93 (also straw-hat warehouse); and see Haberdashery.

COPIES OF ANCIENT BRONZES AND MARBLES: *Hopfgarten*, Via de' Due Macelli 62; *Chiapparelli*, Via del Babuino 124; *Parisi*, Via Sistina 105; *Nelli*, Via del Babuino 139; *Rainaldi*, Via del Babuino 51A (large stock, fixed prices).

DRAFERS: *Guastalla*, Corso 335; *Todros*, Corso 418; *Schostal & Haertlein*, Corso 161; *Ousset*, Corso 244; Corso 405.

DRESSMAKERS: *Angelina Giubergia*, Corso 28 (good, but expensive); *Costanza Federico*, Via Rasella 145, ii (for moderate requirements).

ENGRAVINGS at the *Regia Calcografia*, formerly the *Stamperia Camera le* (moderate prices), Via della Stamperia 6 (p. 144).

GLOVES: *Chanal*, Corso 143; also at Piazza S. Lorenzo in Lucina 39; Via della Vite 10; Via Frattina 15; Via di Pietra 76.

**GOLDSMITHS:** \**Castellani*, Piazza di Trevi 86, who also possesses an interesting collection of ancient golden ornaments, and executes imitations from Greek, Etruscan, and Byzantine models; *Marchesini*, corner of the Corso and Via Condotti; *Bellezza*, Piazza S. Carlo, in the Corso; *Ansorge*, Piazza di Spagna 72; *Fasoli*, Via del Babuino 50 and Via Condotti 76.

**HABERDASHERY:** *Borgia*, Via dei Prefetti; *Ville de Lyon*, in the same street; *Massoni*, Corso 372; *Bronner*, Corso 165; *Sorelle Friedrich*, Via Frattina 53; see also Clothing, Dressmakers, Roman Shawls.

**HATTERS:** *Bessi*, Corso 395; *Giordani*, Via de' Due Macelli 115; *Miller*, Via Condotti 16.

**JEWELLERY**, see Goldsmiths, Roman Pearls.

**LAMPS, etc.:** *Faucillon*, Via di Propaganda 25; *Fiuzzi & Bianchelli*, Corso 153.

**MARBLE-CUTTERS:** *Placidi*, Via Sistina 75C; *Saleri*, Via Sistina 75A.

**MILLINERS**, see Haberdashers, Dressmakers, etc.

**MOSAICS:** *Gallandt* (fixed prices), Piazza di Spagna 7; *Barberi*, Piazza di Spagna 99; *Corradini*, Piazza di Spagna 92; *Rocchegiani*, Via Condotti 14. Mosaics and cameos, at moderate prices, in the Stabilimenti, Piazza Borghese 106.

**OPTICIANS:** *Hirsch*, Corso 402; *Priotti*, Corso 419; *Suscipi*, Corso 182.

**PHOTOGRAPHS:** *Loescher* (p. 108); *Spithoever* (p. 108; Braun's photographs); *Ed. Müller* (p. 108); *Andersen*, Via de' Due Macelli 30; *Molins*, Via Condotti 28 (views of the Parker Collection, for archaeologists); *Monaldini*, Piazza di Spagna 79, 80; *Casali*, Via Sistina 119 (Mang's photographs); *Cuccioni*, Piazza di Spagna 43; *Hefner*, Via Frattina 133 (Semelli's photographs); *Alinari & Cook*, Corso 90.

Photographs for artistic purposes (reproduction of sketches, pictures, etc.): *Mang*, Via Sistina 113, first floor. — Portraits: *Alessandri*, Corso 12; *Le Lieure*, Piazza Mignanelli 23; *Montabone*, Piazza di Spagna 9; *Rocca*, Passeggiata di Ripetta 16; *Schenboche*, Via di Mercede 54; *Fotografia Nazionale*, Via Gregoriana 20; *Suscipi*, Via Condotti 48; *della Valle*, Via della Croce 67.

**ROMAN PEARLS:** *Rey*, Via del Babuino 122; *Bartolini*, Via Frattina 67; *Lachini*, Piazza di Spagna 69.

**ROMAN SHAWLS:** *Augustini*, Campo Marzo 3; *Bianchi*, Via della Minerva 34 (also other Roman silk wares); *Amadori*, Corso 221; *Arvotti*, Via Condotti 4.

**SHOEMAKERS:** *Berardi*, Via Fontanella di Borghese 23; *Brügner*, Via in Arcione 104, i.; *Giangrandi*, Via Frattina 79; *Jesi*, Corso 129; *Rubini*, Corso 223; *Fratelli Münter*, Corso.

**SMALL WARES, etc.:** *Cagliati*, Corso 167, 169; *Janetti*, Via Condotti 18; *A. Cagliati*, Corso 250; *Corti & Bianchelli* ('Emporio Franco-Italiano'), at the corner of the Corso and Via Frattina; *Old England*, Via Nazionale; also Corso 405.

**STATIONERS:** *Calzone*, Corso, entrance in the Via Lato; *Ricci*, Corso 214, Piazza Colonna; *Antonelli*, Corso 229, Piazza Sciarra; *Brenta*, Via del Plebiscito 104, near Palazzo Venezia; also Via Frattina 51.

**TAILORS:** *Schraider*, Piazza di Spagna 29; *L. Evert*, Piazza Borghese 77; *Mons*, Via de' Due Macelli 48; *Sègre*, Piazza di Trevi 86; *Brassini*, Corso 137.

**UMBRELLAS:** *Gilardini*, Corso 185; *Motta*, Corso 354.

**UPHOLSTERERS:** *Levera*, Via Condotti 60; *Futterer*, Via Sistina 132.

**WATCHMAKERS:** *Kobell*, Via Tre Cannelle 7; *Kolbauer*, Via de' Due Macelli 108; *Gondret*, Corso 144; *Haussmann*, Piazza Colonna 210.

**WEAPONS** (permesso necessary, see p. xvi): *Spadini*, Via de' Due Macelli 66; *Toni*, Corso 41.

**Theatres.** The largest is the TEATRO APOLLO (Pl. I, 10; for operas, always with ballet), near the Ponte S. Angelo, seats 8 or 4 fr. — TEATRO COSTANZI (Pl. I, 25), Via Firenze; TEATRO ARGENTINA (Pl. II, 13, 16), Via di Tor Argentina, near S. Andrea della Valle, for comic operas; TEATRO VALLE (Pl. II, 13, 15), near the Sapienza, for dramas, seat 3 fr.;

**ANFITEATRO UMBERTO I.** (Pl. I, 14), in the Mausoleum of Augustus (p. 185). — Besides these there are the smaller theatres: TEATRO CAPRANICA (Pl. I, 16), Piazza Capranica; TEATRO METASTASIO (Pl. I, 13, 15), Via di Pallacorda, near the Via della Scrofa, for vaudevilles with 'Pulcinella' (performances at 6.45 and 9.30 p.m., seat 1 fr. 25 c.); TEATRO POLITEAMA, Trastevere, near the Ponte Sisto; TEATRO MANZONI, Via Urbana 153; TEATRO QUIRINO (Pl. II, 16, 19), Via delle Muratte, near the Fontana Trevi, for small operettas and ballet (performances at 5.30 and 9 p.m., adm. 1 fr.); ALHAMBRA, Prati di Castello (operas and ballet). — CIRCO REALE, Prati di Castelli.

The companies usually change three times a year, one performing in autumn and winter till Christmas, another till Lent, and a third after Lent. Boxes are generally let permanently, and visits paid and received there. Ladies frequent the boxes only, gentlemen the pit (*platea*). Particulars about admission, etc., are published in the hand-bills. Comp. p. xxiv.

*Marionette Theatre:* TEATRO GOLDONI, Via de' Soldati.

#### Cabs, Omnibuses, and Tramways, see Appendix.

**Porters** (*Fattorini Pubblici*). The best are those of the Impresa Romana, Via dell' Umiltà 79, with the name on their caps and a brass number on their coats. Porter with letter or luggage under 33 lbs., 25-75 c. according to the distance.

**Post Office** (comp. Introd., p. xxiv), Piazza di S. Silvestro in Capite, a large new edifice, open from 8 a.m. to 9.30 p.m. (Pl. I, 16; also entered from the Via della Vite). *Poste Restante* letters ('ferma in posta') are delivered at several windows for the different initials under the arcades in the court, on the right. Under the arcades, on the left, is a writing-room (letter 10 c.). Branch Offices: at the railway-station (open till 10 p.m.), Via del Babuino 106, Borgo Nuovo 7, Monte Savelli 4, Via Sistina 147, Piazza Navona, Via Alessandrina 99, Monte Citorio 132 (open 8.8). — *Parcels Post* at the general post-office and at Monte Citorio 132 (9-5).

**Telegraph Office**, open day and night, in the General Post-office building, Piazza di S. Silvestro in Capite. Branch Offices: Piazza Araccèli 33, Piazza S. Bernardo alle Terme 14, Piazza Ponte S. Angelo 33.

**English Churches.** *Old Anglican Church*, established in 1818, near the Porta del Popolo (p. 139); services at 8.30 a.m., 11 a.m., and 3 p.m., in summer 9 a.m. and 5 p.m. — *Trinity Church*, Piazza di S. Silvestro (p. 146); services at 11 a.m. and 3 p.m. — *American Episcopal Church*, a handsome brick edifice by Street, Via Nazionale; services at 9 a.m., 11 a.m., and 4 p.m. — *Scotch Presbyterian Church*, outside the Porta del Popolo; services at 11 a.m. and 3 p.m. — *English Methodist Church*, Via della Scrofa 64. — *American Episcopal Methodist Church*, Piazza Poli. — *Baptist Chapel*, Piazza di San Lorenzo. — *American Baptist Church*, Strada Concordia, near the Teatro Valle. — A handsome new English church, designed by Street, is being erected in the Via del Babuino.

**Anglo-American Club**, Via Condotti 21. — **English Club**, Via della Croce 78.

**Church Festivals.** Since the annexation of Rome to the kingdom of Italy on 20th Sept., 1870, the great ecclesiastical festivals have lost most of their splendour. The public ceremonies at which the Pope formerly officiated in person, such as those of the Holy Week, the benedictions, and the public processions including that of the Fête de Dieu, have been discontinued. The Pope still officiates on high festivals in the Sistine Chapel, but visitors are not admitted without an introduction from very high quarters. (Gentlemen are required to wear uniform or evening dress. Ladies must be dressed in black, with black veils or caps.)

The following enumeration of the various festivals, as they were celebrated **PRIOR** to 20th Sept. 1870, will still be found useful in many respects. Details are contained in the *Gerarchia Cattolica*, and the *Diaro Romano*, published annually. The best work on the ceremonies of the Holy Week and their signification is the *Manuale delle ceremonie che hanno*

*luogo nella settimana santa e nell' ottava di pasqua al Vaticano* (1 fr., also a French edition), obtainable at the bookshops mentioned at p. 108.

The Pope used to officiate in person three times annually, on Christmas Day, Easter Sunday, and the Festival of St. Peter and St. Paul (29th June); and four times annually he imparted his benediction, on Holy Thursday and Easter-day from the balcony of St. Peter's, on Ascension Day from the Lateran, and on 15th Aug., the anniversary of the 'Assumption of the Virgin', from S. Maria Maggiore. The most imposing ceremonies were those of the *Holy Week*, from Palm Sunday to Easter Sunday, the most important of which took place in the Sistine Chapel, accompanied by the music ('lamentations', etc.) of Palestrina and other old masters, on which occasions the papal band (*cappella papale*) performed.

The following were the principal festivals: —

- January 1. Cappella Papale in the Sistine, 10 a. m.
- 5. Cappella Papale in the Sistine, 3 p. m.
- 6. Epiphany. Cappella Papale in the Sistine, 10 a. m.; at 4 p. m. procession in Araceli.
- 17. S. Antonio Abbate (Pl. II, 25, near S. Maria Maggiore), benediction of domestic animals.
- 18. Anniversary of foundation of the chair of St. Peter, Cap. Papale in St. Peter's, 10 a. m.
- February 1. Illumination of the lower church of S. Clemente (p. 264).
- 2. Candlemas. Cap. Papale in St. Peter's, 9 a. m.
- On Ash Wednesday and every Sunday during Lent, Cappella Papale in the Sistine at 10 a. m. The Lent sermons in Gesù (Pl. II, 16), S. Maria sopra Minerva (Pl. II, 16), and other churches are celebrated.
- March. Every Friday at 12 the Pope repaired to St. Peter's to pray during the confession.
- 7. St. Thomas Aquinas, in S. Maria sopra Minerva (Pl. II, 16).
- 9. S. Francesca Romana (in the Forum).
- 16. Festival in the chapel of the Palazzo Massimi (Pl. II, 17) in commemoration of a resuscitation by S. Filippo Neri.
- 25. Annunciation. Cap. Papale in S. Maria sopra Minerva (Pl. II, 16).

#### HOLY WEEK.

*Palm Sunday.* Cappella Papale in St. Peter's, 9 a. m. Consecration of palms and procession; then mass. At 2 p. m. confession in the Lateran (Pl. II, 30).

*Wednesday.* Cappella Papale in the Sistine, 3 p. m. Tenebræ, Miserere.

*Holy Thursday.* Cappella Papale in the Sistine, 10 a. m. Towards noon the benediction 'Urbi' from the loggia of St. Peter's. Then washing of feet in St. Peter's, immediately after a dinner to twelve pilgrims in the loggia of St. Peter's. Cappella Papale in the Sistine, 3 p. m. Tenebræ and Miserere.

*Good Friday.* Cappella Papale in the Sistine, 9 a. m. (music by Palestrina). At 3 p. m. Tenebræ and Miserere.

*Saturday.* Cappella Papale in the Sistine, 9 a. m. (Missa di Papa Marcello, by Palestrina). Baptism of converts in the Lateran.

*Easter Sunday.* Cappella Papale in St. Peter's, 9 a. m. The Pope appeared in the church at 10 o'clock and read mass. The elevation of the host (about 11) was accompanied by the blast of trumpets from the dome. The Pope was then carried in procession from the church, and about noon imparted the great benediction 'Urbi et Orbi' from the loggia of St. Peter's. After sunset, illumination of the dome of St. Peter's; 1 hr. later torches were substituted for the lamps ('il cambiamento').

*Easter Monday.* Cappella Papale in the Sistine, 9 a. m.

*Easter Tuesday.* Cappella Papale in the Sistine, 9 a. m.

*Saturday in Albis.* Cappella Papale in the Sistine, 9 a. m.

*April 25.* Procession of the clergy from S. Marco (Pl. II, 16) to St. Peter's at 7. 30 a. m.

*May 26.* S. Filippo Neri. Cappella Papale in the Chiesa Nuova, 10 a. m.

- Ascension.* Cappella Papale in the Lateran. Great benediction from the loggia.
- Whitsunday.* Cappella Papale in the Sistine, 10 a. m.
- Trinity.* Cappella Papale in the Sistine, 10 a. m.
- Corpus Domini* (Fête de Dieu). Procession of the Pope and clergy round the piazza of St. Peter's, 8 a. m.
- June 1. Cappella Papale in the Sistine, in memory of Gregory XVI.  
 — 24. John the Baptist. Cappella Papale in the Lateran, 10 a. m.  
 — 28. Eve of SS. Peter and Paul. Cappella Papale, St. Peter's, 6 p.m.  
 — 29. SS. Peter and Paul. — Forenoon, Cappella Papale, St. Peter's.
- July 14. S. Bonaventura, in S. S. Apostoli.  
 — 31. S. Ignazio, in Gesù.
- Aug. 1. St. Peter in Vinculis, in S. Pietro in Vincoli (Pl. II, 23).  
 — 5. S. Maria della Neve, in S. Maria Maggiore (Pl. II, 25).  
 — 15. Assumption of the Virgin. Cappella Papale in S. Maria Maggiore (Pl. II, 25), 9 a. m.; great benediction from the loggia.
- Sept. 8. Nativity of the Virgin. Cappella Papale in S. Maria del Popolo (Pl. I, 18), 10 a. m.  
 — 14. Elevation of the Cross, in S. Marcello (Pl. II, 16).
- Oct. 7. S. Marco, in the church of that saint (Pl. II, 16).  
 — 18. S. Luca, in the church of that saint (Pl. II, 20).
- Nov. 1. All Saints' Day, Cappella Papale in the Sistine, 10 a. m. and 3 p. m.  
 — 2. All Souls' Day. Cappella Papale in the Sistine, 10 a. m.  
 — 3. Requiem for former Popes. Cappella Papale in the Sistine, 10 a. m.  
 — 4. S. Carlo Borromeo. Cappella Papale in S. Carlo, 10 a. m.  
 — 5. Requiem for deceased cardinals in the Sistine.  
 — 7. Requiem for deceased singers of the Cappella Papale in the Chiesa Nuova (Pl. II, 10).
- On the four Sundays of Advent, Cappella Papale in the Sistine, 10 a. m.  
 — 22. St. Cecilia. Cappella Papale in S. Cecilia in Trastevere (p. 335). Illumination of the Catacombs of Callistus (p. 342).  
 — 23. Illumination of the lower church of S. Clemente (p. 204).
- Dec. 8. Conception. Cappella Papale in the Sistine, 3 p. m. Procession from Aracceli (Pl. II, 20).
- 24. Christmas Eve. Cappella Papale in the Sistine, 8 p. m. Towards midnight, solemnities in Aracceli, about 5 a. m. in S. Maria Maggiore (Pl. II, 25).
- Dec. 25. Christmas Day. Cappella Papale in St. Peter's, 9 a. m.; elevation of the host announced by trumpets in the dome.  
 — 26. St. Stephen's Day. Cappella Papale in the Sistine, 10 a. m.  
 — 27. St. John the Evangelist. Cappella Papale in the Sistine, 10 a. m.  
 — 31. Cappella Papale in the Sistine; after which, about 4 p. m., grand Te Deum in Gesù (Pl. II, 16).

**Popular Festivals** (which have lost much of their former interest): —  
 EPIPHANY (6th Jan.), celebrated in the evening in the Piazza Navona, since 1873 (formerly near S. Eustachio); array of booths and prodigious din of toy-trumpets.

The CARNIVAL, which has of late regained a little of its former splendour, lasts from the second Saturday before Ash Wednesday to Shrove Tuesday, and consists in a daily procession in the *Corso*, accompanied by the throwing of bouquets and comfits (except on Sundays and Fridays, when a 'gala corso' generally takes place), and concluding with a horse-race. The last evening is the Moccoli (paper) evening, the tapers being lighted immediately after sunset. A window in the Corso is the best point of view. The liveliest scene is between the Piazza Colonna and S. Carlo. Balconies there are in great request (as high as 600 fr.); single places are let on stands fitted up for the occasion.

The OCTOBER FESTIVAL, in the vintage-season, once famous, is celebrated with singing, dancing, and carousals at the osterie outside the gates.

The FESTA DELLO STATUTO, or Festival of the Constitution, introduced since the annexation of Rome, is on the first Sunday in June. Military parade in the forenoon in the Campo di Maccao (p. 175). In the evening a "Girandola, or illumination and fire-works at the Castello di S. Angelo. — On the anniversary of the FOUNDATION OF ROME (21st April), it has of late been usual to illuminate the Colosseum and the Forum with Bengal fire.

The opening of Parliament is also inaugurated with festivities.

**Street Scenes.** The top of the Scala di Spagna (Pl. I, 20) and the Via Sistina are the favourite haunts of artists' models, chiefly Neapolitans, whose costumes are a well-known subject of photographs and pictures.

The picturesque *Campagnoli*, or herdsmen of the Campagna, are less frequently seen in the streets of Rome than formerly. They pass a great part of their lives on horseback, while tending their oxen and horses. Their equipment consists of a low felt-hat, wide, grey mantle, leatheren leggings, and spurs; and they carry a 'pungolo', or iron-pointed goad, for driving their cattle. The peasants of remote mountain-districts, wearing sandals (whence termed *cicciari*), and with swathed feet and ankles, also present a grotesque appearance. — The favourite haunts of the country-people are in front of the Pantheon (Pl. II, 16; especially on Sundays), the Piazza Montanara (Pl. II, 17) below the Capitol, and the market-place of the Campo di Fiori (p. 203).

The **Garrison** of Rome consists of 6 regiments of *Infantry* (wearing the 'giubba', or dark blue coat common to the whole army, grey trousers, white leather belts, and caps); 2 regiments of *Granatieri* (or Grenadiers; infantry uniform, with a burning grenade on the cap to distinguish them); 1 regiment of *Bersaglieri* or riflemen (dark blue uniform with crimson facings, large plumed caps worn on one side, forming an élite corps like the Austrian Kaisersjäger); 1 regiment of *Cavalry* (dark blue uniform, light grey trousers, and helmets; the Lanzieri wear fur caps and trousers faced with black); 1 brigade of *Field Artillery* (dark blue uniform with yellow facings); and 1 brigade of *Engineers* (dark blue uniform with crimson facings). To these we may add the *Carabinieri*, or gendarmes (p. xvi).

### Collections, Villas, etc.

Changes in the arrangements take place so frequently that the following data cannot long remain accurate. Even the lists of sights contained in some of the daily newspapers are not always trustworthy (best in 'L'Italie'). Intending visitors should therefore make additional enquiry at the hotels, booksellers, etc. — Galleries and palaces within angular brackets in the following list are temporarily closed. Fees, comp. p. 108. *Accademia di S. Luca* (p. 239), pictures, Mon. to Sat., 9-3.

\**Albani*, Villa (p. 164), antiquities and pictures: Tuesdays, except in wet weather, from 10 or 11 to dusk; admittance by permesso, obtainable at the office in the Palazzo Torlonia, Piazza Venezia 135, to the left on the ground-floor, on presenting a visiting-card (or at the consulate). Often closed for several months in summer and autumn.

*Barberini*, Palazzo (p. 167), picture-gallery and antiquities: daily, except Sun. and Thurs., 12-5; Thurs. 2-5; library on Thurs., 9-2 (closed from the middle of Sept. to the end of Oct.).

*Bartholdy*, Casa (p. 143), a room with frescoes by Cornelius, Overbeck, and others: hours vary; apply to porter.

\**Borghese*, Palazzo (p. 186), pictures: Mon., Wed., and Frid., 9-3.

\**Borghese*, Villa (p. 160), garden: Tues., Thurs., Sat., and Sun., after 1; statues in the casino, Sat., in winter 1-4, in summer by permesso, 4-7.

- \* *Capitoline Museum* (p. 217), daily, 10-3, 50 c.; Sun. and some public holidays, 10-1, free; closed on certain festivals (p. 213).
- Castello S. Angelo* (p. 278): daily by permesso, obtainable at the Comando di Divisione Territoriale di Roma, Via del Burrò (a street connecting the Piazza di Pietra and Piazza S. Ignazio; PI. I, II, 16), No. 147, second floor.
- Catacombs of St. Callistus* (p. 341), daily, see p. 336. Each visitor should be provided with a candle (*cerino*).
- \* *Colonna, Palazzo* (p. 155), picture-gallery: Tues. & Sat., 11-3.
- \* *Conservatori, Palace of* (p. 213), new collection, bronzes and pictures: times of admission same as for the Capitoline Museum.
- Corsini, Palazzo* (p. 327), picture-gallery: Mon., Thurs., and Sat., 10-3, except on holidays; but daily during the Easter fortnight.
- \* *Doria, Palazzo* (p. 151), picture-gallery: Tues. and Frid. 10-2; or Wed. or Sat., if one of the usual days is a holiday.
- [*Farnese, Palazzo* (p. 203): no admission.]
- [*Farnesina, Villa* (p. 326): closed at present; professional visitors with satisfactory introductions may obtain admission by written application to the Duca di Ripalbo.]
- \* *Forum Romanum* (p. 223): daily, 7-12 and 3-7.
- \* *Kircheriano, Museo* (p. 149), antiquities and ethnographical collection: daily, except public holidays, 9-3 (1 fr.); Sun. free.
- \* *Lateran, Collections of the* (p. 272): daily, 9-3.
- S. Luca, Academy of* (p. 239): daily, 10-3.
- \* *Ludovisi, Villa* (p. 163), ancient sculptures: Thurs. from 10 till dusk (often closed in summer) by permesso (for 6 persons), procurable at the traveller's consulate.
- Maltese Villa and S. Maria Aventina* (p. 255): Wed. and Sat., 9 to dusk.
- [*Massimo, Villa* (p. 276), frescoes: admission rarely granted.]
- Medici, Villa* (p. 142), collection of casts: daily, 8-12, and afternoon till dusk, except Sat.
- \* *Palatine Excavations* (p. 243): daily, adm. 1 fr.; on Sun. and holidays gratis, 9 till dusk; closed in summer 12-3.
- \* *Pamphilj, Villa Doria* (p. 332): Mon. and Frid., 1 till dusk; admission to the *Casino*, the *Private Garden*, and the *Columbaria*, by permesso, obtainable at the Palazzo Doria (p. 151); on Mon. and Frid. afternoons two-horse carriages and one-horse carriages without numbers also admitted.
- Quirinale, Palazzo del* (p. 169), the residence of the King, daily, but part of it only is shown.
- \* *Rospigliosi, Casino* (p. 170), pictures: Wed. and Sat., 9-3.
- [*Sciarra - Colonna, Palazzo*, see p. 148.]
- Spada alla Regola, Palazzo* (p. 204), antiquities, pictures: usually Tues., Thurs., and Sat., 10-3; closed in the height of summer.
- \* *Thermae of Caracalla* (p. 259): daily, 9 till dusk (1 fr.); Sun. gratis.

*Thermae of Titus* (p. 238): admission as to the preceding.

*Torlonia, Museo* (p. 328), by written application to the prince (Palazzo Torlonia, Piazza di Venezia 135).

[*Torlonia, Palazzo*, closed, see p. 157.]

*Torlonia, Villa* (p. 172): Thurs., 1-3, by permesso obtainable at the Palazzo Torlonia, Piazza di Venezia 135.

\**Vatican Collections and Library* (p. 290) accessible on the days mentioned below (but always closed on Sat., Sun., and holidays), gratis, by permessi, to be obtained through a consul, or by direct application at the Segretaria of the Maggiordomo (9-1 o'clock) in the Cortile di S. Damaso (p. 290).

Intending visitors apply to the Swiss guard (no gratuity) at the Portone di Bionzo, opposite the chief entrance to the Vatican (p. 290), and are conducted to the office, where they write their names in the permesso. The hotel-keepers also procure permessi for their guests at a charge of 1½ fr. each. On leaving the Vatican the visitor who intends to return should at once procure another permesso in the way above mentioned, or ask the custodian to give him back the old one (½ fr.).

Besides the permessi for artists and scientific men mentioned below, there are three kinds of ordinary permessi (each available for 5 persons): 1. For *Raphael's Stanze and Loggie*, the *Picture Gallery*, and the *Sistine Chapel*, 9-3 o'clock on the first five week-days, festivals excepted. — 2. For the *Museum of Statuary*, Mondays, Tuesdays, Wednesdays, and Fridays, 9-3. — 3. For the *Etruscan Museum*, *Egyptian Museum*, and *Raphael's Tapestry*, Thursday 9-3, feast-days excepted. — The Permessi Nos. 1 and 2 are printed on white paper, No. 3 on yellow.

The *Vatican Library* is open on the same days as the Museum of Statuary (Mon., Tues., Wed., Frid., 8-12), no permesso being required.

*Wolkonsky, Villa* (p. 277): Wed. and Sat. from morning till dusk. Permesso available for 6 persons.

Those who desire to study, draw, or copy in Roman museums or private collections must procure a *Permesso* through their ambassador or consul. For the *Papal Museums* permission is granted by *Monsignor Theodoli* (maggior domo of the pope) at his office (see above), the written application having been left there a day or two previously. (Separate permessi required for the museums of the Vatican and Lateran, the Vatican picture-gallery, and Raphael's Loggie.) In the case of *Private Gallerie*, application must be made to the proprietor in Italian or French, stating also which picture it is intended to copy, and the size and description of the copy. In some collections copies of the original size must not be made. As to this and similar regulations, information should be previously obtained from the custodian. The following form of application to the Monsgr. Maggiordomo, may be also addressed to a principe or marchese, the 'Revma' being in this case omitted.

*Eccellenza Revma,*

*Il sottoscritto, che si trattiene a Roma con lo scopo di proseguire in questa capitale i suoi studj artistici (storici, etc.), si prende la libertà di rivolgersi con questa a Vrā Eccellenza Revma pregando La perchè voglia accordargli il grazioso permesso di far degli studj (dei disegni, delle notizie, etc.) nel Museo (nella Galleria) Vaticano.*

*Sperando di essere favorito da Vrā Eccellenza Revma e pregando La di gradire anticipatamente i più sinceri suoi ringraziamenti, ha l'onore di protestarsi col più profondo rispetto*

*Roma li . . . .*

*A Sua Eccellenza Revma*

*Monsignor Theodoli*

*Maggiordomo di Sua Santità.*

*di Vrā Eccellenza Revma*

*Ufficio Obozzo Servitore*

*N. N.*

**Diary.***(To be compared with the preceding Alphabetical List).*

*Daily:* Capitoline Museum (p. 217) and Palace of the Conservatori (p. 213), 10-3, adm. 50c.; Sun., 10-1, gratis. — Forum Romanum (p. 223), 7-12 and 3-7. — Excavations on the Palatine (p. 243), 9 till dusk; adm. 1 fr.; Sun. gratis (closed in summer from 12 to 3). — Thermæ of Caracalla (p. 259), 9 till dusk; adm. 1 fr.; Sun. gratis (closed in summer 12-3). — Catacombs of St. Callistus (p. 341), etc.

*Daily, except Sundays and Holidays:* Collections of the Lateran (p. 272) 9-3. — Academy of S. Luca (p. 239) 9-3. — Galleria Barberini (p. 167) 12-5, Thurs. 2-5. — Museo Kircheriano (p. 149) 9-3. — Casino of the Villa Doria Pamphilj (p. 332).

*Sundays:* Villa Borghese (p. 160), in the afternoon.

*Mondays:* Vatican Collections (Raphael's Stanze and Loggie, Picture Gallery, Sistine Chapel, Museum of Statuary, and Library), 9-3. — Galleria Borghese (p. 186) 9-3. — Galleria Corsini (p. 327) 9-3. — Galleria Spada (p. 204) 10-3. — Villa Pamphilj (p. 333).

*Tuesdays:* Vatican Collections (Raphael's Stanze and Loggie, Picture Gallery, Sistine Chapel, Museum of Statuary, and Library), 9-3. — Galleria Doria (p. 151) 10-2. — Galleria Colonna (p. 155) 11-3. — Villa Albani (p. 164), and Villa Borghese (p. 160), in the afternoon.

*Wednesdays:* Vatican Collections (Raphael's Stanze and Loggie, Picture Gallery, Sistine Chapel, Museum of Statuary, and Library), 9-3. — Casino Rospiugliosi (p. 170) 9-4. — Galleria Borghese (p. 186) 9-3. — Galleria Spada (p. 204) 10-3. — Villa Wolkonsky (p. 277). — S. Maria Aventina (p. 255), from 9 a.m.

*Thursdays:* Vatican Collections (Raphael's Stanze and Loggie, Picture Gallery, Sistine Chapel, Etruscan and Egyptian Museums, and Raphael's Tapestry), 9-3. — Dome of St. Peter's (p. 288) 8-11. — Galleria Corsini (p. 327) 9-3. — Barberini Library (p. 168) 9-2. — Villa Ludovisi (p. 163), 10 till dusk. — Villa Torlonia (p. 172) 1-3. — Villa Borghese (p. 160), in the afternoon.

*Fridays:* Vatican Collections (Raphael's Stanze and Loggie, Picture Gallery, Sistine Chapel, Museum of Statuary, and Library), 9-3. — Galleria Borghese (p. 186) 9-3. — Galleria Doria (p. 151) 10-2. — Villa Doria-Pamphilj (p. 332).

*Saturdays:* Casino Rospiugliosi (p. 170) 9-4. — Galleria Spada (p. 204) 10-3. — Galleria Corsini (p. 327) 9-3. — Galleria Colonna (p. 155) 11-3. — Villa Borghese, and antiquities in the Casino (p. 160), in the afternoon. — Villa Wolkonsky (p. 277). — S. Maria Aventina (p. 255) 9 till dusk.

**Duration of Visit.** To become thoroughly acquainted with the matchless attractions of Rome, the traveller should spend a whole winter in the 'Eternal City', and even to obtain a hasty glimpse at them he must make a stay of 10-14 days at least.

### Summary of Chief Attractions.

**CHURCHES:** St. Peter's (p. 281), S. Giovanni in Laterano (p. 269), S. Maria Maggiore (p. 176), S. Lorenzo fuori le Mura (p. 180), S. Paolo fuori le Mura (p. 256), Sistine Chapel (p. 291), S. Agostino (p. 192), S. Clemente (p. 264), S. Croce in Gerusalemme (p. 182), S. Maria degli Angeli (p. 174), S. Maria in Aracoeli (p. 210), S. Maria sopra Minerva (p. 196), S. Maria della Pace (p. 199), S. Maria del Popolo (p. 139), S. Maria in Trastevere (p. 334), S. Onofrio (p. 325), S. Pietro in Vincoli (p. 184), S. Prassede (p. 178).

**PALACES:** Palazzo della Cancelleria (p. 202), Farnese (p. 203), Giraud (p. 279), di Venezia (p. 157).

**RUINS:** Forum (p. 228), Colosseum (p. 235), Imperial Palaces (p. 242), Cloaca Maxima (p. 250), Thermæ of Titus and Caracalla (pp. 238, 259), Pantheon (p. 194), Theatre of Marcellus (p. 208), Forum of Trajan (p. 240), the so-called Temple of Antoninus Pius (p. 148), Pyramid of Cestius (p. 253). — Catacombs of St. Callistus (p. 341).

**COLLECTIONS OF STATUES** in the Vatican (p. 306), Capitol (p. 213), Lateran (p. 272), Villa Ludovisi (p. 163), Albani (p. 164), Borghese (p. 160), Palazzo Spada (p. 204), Museo Torlonia (p. 328).

**PICTURES:** Raphael's Loggie and Stanze (p. 296), galleries of the Vatican (p. 304), Palazzi Borghese (p. 186), Barberini (p. 167), Colonna (p. 155), and Doria (p. 151).

**PROMENADES:** Monte Pincio (p. 141), where a military band plays daily 2 hours before sunset (but in summer in the Piazza Colonna), attracting a fashionable crowd both of Romans and foreigners. — Also the Villa Borghese, the most popular of the Roman villas (p. 160); the Villa Doria-Pamphilj (p. 332); and the Via Appia (pp. 258, 348).

**POINTS OF VIEW** on the left bank: The Pincio (Pl. I, 18; p. 141), Basilica of Constantine (Pl. II, 20), Palatine (Pl. II, 21), the space in front of the Lateran (Pl. II, 30), Monte Testaccio (Pl. III, 13); on the right bank: \*S. Pietro in Montorio (Pl. II, 12), S. Onofrio (Pl. II, 7), the garden of the Palazzo Corsini (Pl. II, 11).

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**A Fortnight's Visit.** The traveller who desires to see most of the above sights within a fortnight must economise time by drawing up a careful programme for each day before starting, or by following the plan suggested below. With regard to meals, it is hardly necessary to say that the heavy 'déjeuner à la fourchette' in the middle of the day should be eschewed, as it encroaches on the most valuable part of the day, and that the usual English hours for a substantial breakfast, slight lunch, and late dinner should be observed. One of the first things to be done is to secure 'permessi' for the Vatican, Villa Albani, Villa Doria-Pamphilj, Villa Ludovisi, etc., in the way mentioned on p. 116, or through the Consulate (p. 104), which is much simpler.

**1st DAY.** The first part of this had better be devoted to what may be called an '*Oriental Drive*'.

Engage a cab for 2-3 hrs. (tariff, see Appendix) and drive down the Corso as far as the Piazza di Venezia, through the Via di Marforio to the Forum, past the Colosseum, through the Via di S. Giovanni in Laterano to the Piazza in front of the church, commanding a fine view of the Alban Mts.; then through the Via Merulana, passing S. Maria Maggiore, through the Via di S. Maria Maggiore, Via di S. Lorenzo in Panisperna,

Via Magnanapoli, across the Forum of Trajan, through the Via di S. Marco, Via delle Botteghe Oscure, across the Piazza Mattei, with its handsome fountain, through the Via de' Falegnami, Piazza S. Carlo, Via de' Pettinari, by the Ponte Sisto to Trastevere, through the Longara to the Piazza di S. Pietro; then through the Borgo Nuovo, across the Piazza Pia, past the Castle of S. Angelo, over the Ponte S. Angelo, and through the quarter on the left bank of the Tiber to the Piazza in Aracoeli at the foot of the Capitol, where the cab may be dismissed. Ascend to the *Piazza del Campidoglio* (p. 211), visit the *Capitoline Museum* (p. 217) and the *Forum Romanum* (p. 223), and lastly spend the evening on the *Pincio* (p. 141).

2ND DAY (Mon. or Wed.). *Mausoleum of Augustus* (p. 185); *Galleria Borghese* (p. 186; 9-3); *S. Agostino* (p. 192); *Pantheon* (p. 191); *S. Maria sopra Minerva* (p. 196); *S. Maria dell' Anima* (p. 198); *S. Maria della Pace* (p. 199); *Cancelleria* (p. 202); *Pal. Farnese* (p. 203); *Ponte Sisto* (p. 329); *S. Pietro in Trastevere* (p. 334); *S. Pietro in Montorio* (p. 330); then, if time permit, walk from the Porta S. Pancrazio to the Porta Portese (p. 332).

3RD DAY (Mon., Tues., Wed., or Frid.). *Palazzo Giraud* (p. 279); *St. Peter's* (p. 281); *Sistine Chapel* (p. 291; 9-3); *Antiquities* (p. 306; 9-3); walk through the Porta Angelica to the *Monte Mario* and *Villa Mellini* (p. 358).

4TH DAY (Mon., Thurs., or Sat.). *Raphael's Stanze and Loggie*, *Vatican Picture Gallery* (p. 296; Mon. to Frid. 9-3); *Galleria Corsini* and garden (p. 327; 10-3); *Palatine* (p. 242).

5TH DAY (any week-day). *Museo Kircheriano* (p. 149); *Forum of Trajan* (p. 240); *Fora of Augustus* (p. 240) and *Nerva* (Colonnacce, p. 239); *S. Pietro in Vincoli* (p. 184); *Thermae of Titus* (p. 238); *Colosseum* (p. 235); *Arch of Constantine* (p. 237); walk over the *Caelius* (p. 262), if time permit.

6TH DAY (Tues.). *S. Maria del Popolo* (p. 139); *Gesù* (p. 159); *Galleria Doria* (p. 151; 10-2); *Galleria Colonna* (p. 155; 11-3); *Quirinal* (p. 169); *S. Bernardo* (p. 171); *S. Maria degli Angeli* (*Thermae of Diocletian*, pp. 173, 174); *Villa Albani* (p. 164; after 10 or 11 a.m.); *S. Agnese fuori le Mura* (p. 172), if time left.

7TH DAY (any day). *S. Clemente* (p. 264); *Lateran*, *Museum* (9-3), Church and *Baptistery* (p. 271). Return to the *Forum Romanum*: *Janus Quadrifrons* (p. 250); *Cloaca Maxima* (p. 250); *Ponte Rotto* (p. 251); so-called *Temple of Fortune Virilis* (p. 250) and that of *Hercules Victor* (p. 251); *S. Maria in Cosmedin* (p. 250). Then *Monte Testaccio* (p. 253); *Pyramid of Cestius* (p. 253); *S. Paolo fuori le Mura* (p. 256).

8TH DAY (Thurs.). Ascend *Dome of St. Peter's* (p. 288; 8-10); *Etruscan Museum* (p. 319; 9-3); *Raphael's Tapestry* (p. 321); second visit to *Sistine Chapel* and to *Raphael's Stanze and Loggie* or to the *Picture Gallery* (9-3); *S. Onofrio* (p. 323); *Villa Ludovisi* (p. 163).

9TH DAY (any day). *S. Maria Maggiore* (p. 176); *S. Prassede* (p. 178); *Arch of Gallienus* (p. 179); *Temple of Minerva Medica* (p. 181); *S. Croce in Gerusalemme* (p. 182); *S. Lorenzo fuori le Mura* (p. 180); return by tramway; *Galleria Barberini* (p. 167; 12-4, Thurs. 2-4). Excursion to *Ponte Molle* and *Acqua Acetosa* (p. 356).

10TH DAY (any day). *S. Maria in Aracoeli* (p. 210); collections in the *Palace of the Conservatori* (p. 213; 9-3); *Thermae of Caracalla* (p. 259); *Via Appia*, within and without the city (pp. 258, 318), and the *Catacombs of Callistus* (p. 341). Back by the tombs on the *Via Latina* (p. 353).

11TH & 12TH DAYS. Another day or two should be devoted to revisiting the collections of antiquities in the *Vatican* and the *Capitol* and the *Borghese Gallery*; a visit may also be paid to the *Casino* of the *Villa Borghese* (p. 160; Sat., in winter only, 1-4), the *Galleria Spada* (p. 204; Mon., Wed., Sat., 10-3), etc.

13TH & 14TH DAYS. Lastly, a day should certainly be devoted to the *Alban Mts.* (p. 359), and another to *Tivoli* (p. 369). These excursions should not be postponed till the end of the visitor's stay at Rome. They may be made on a Sunday, which is not a good day for sight-seeing.

**Bibliography.**

The literature on the history and topography of Rome, especially of ancient Rome, is so extensive, that it is impossible to do more than indicate a few of the most useful works on the subject. At the revival of learning after the dark ages numerous scholars, such as *Poggio* (1440), *Flavio Biondo*, and *Lucio Fauno*, devoted themselves with enthusiasm to exploration in this field. The most important of the mediæval works on Rome is *Nardini's Roma Antica* (1660), edited by Nibby in 1818. Among modern works we may mention the following: —

1. ITALIAN. *Nuova Descrizione di Roma Antica e Moderna* 1820, by *C. Fea*. *Indicazione Topografica di Roma Antica* (3rd ed., 1841) and other works by *Canina*.  
*Roma nell' Anno 1838*, by *Nibby* (3 vols.; 1843).
2. GERMAN. *Geschichte und Beschreibung der Stadt Rom*, by *Sachse* (1824). *Beschreibung Roms*, by *Niebuhr*, *Platner*, *Bunsen*, *Ulrichs*, and others, a learned and extensive work forming the basis for all subsequent exploration (6 vols., 1830-42). An abridgment of this work, in 1 vol., was issued by *Platner* and *Ulrichs* in 1845.  
*Handbuch der Römischen Alterthümer*, by *W. A. Becker*, a useful supplement to the foregoing.  
*Topographie der Stadt Rom im Alterthum*, by *H. Jordan*, with an account of the present state of the excavations (1871-78).  
*Darstellungen aus der Sittengeschichte Roms in der Zeit von August bis zum Ausgang der Antonine*, by *L. Friedlaender*, a valuable contribution to the social history of the imperial era (5th ed., Leipzig, 1881-82).  
*Geschichte der Stadt Rom im Mittelalter*, by *Ferdinand Gregorovius*, a history of Rome in the middle ages, closing in 1555 (1858-72).  
*Geschichte der Stadt Rom*, by *A. von Reumont*, a history of Rome from its foundation to 1846 (3 vols.; Berlin, 1867-70).
3. ENGLISH. *Walks in Rome*, by *Augustus J. C. Hare* (11th ed., 1883). an admirable cicerone for the ordinary visitor to Rome (may be borrowed at Piale's library).  
*Rome, Ancient and Modern*, by the *Rev. Dr. Donovan* (4 vols.; 1842), based on the works of Professor Nibby.  
*Transformation or The Marble Faun*, by *Nathaniel Hawthorne*, contains much incidental matter of interest for the visitor to Rome.  
*Archaeology of Rome*, by *J. H. Parker*, with about 500 photographs.  
*Architectural History of Rome*, by *J. H. Parker* (1881).  
*Rome under Pius IX.*, by *S. W. Fullom* (1864).  
*Rome Illustrated*, by *Francis Wey*.  
*Architectural Antiquities of Rome*, by *Taylor & Cresy* (new ed., 1874).  
*Rome and the Campagna*, by *Burn*.  
*Historic and Monumental Rome*, by *C. J. Hemans* (1874).  
*Manual of Roman Antiquities*, by *Prof. Ramsay*.  
*Topography of Rome and its Vicinity*, by *Sir William Gell* (1846).  
*The Roman Catacombs*, by the *Rev. J. Spencer Northcote* (new ed., 1859).  
The reader need scarcely be reminded of the histories of *Gibbon*, *Niebuhr*, *Mommesen*, *Merivale*, *Arnold*, *Ihne*, and *Schmitz*.

**History of the City of Rome.**

Difficult as it undoubtedly is to trace the career of the Eternal City throughout upwards of two thousand years, and to mark and appreciate the manifold vicissitudes which it has undergone, the traveller will naturally desire to form some acquaintance with the history of the ancient centre of Western civilisation, the city of the Republic and Empire, on the ruins of which the seat of a vast ecclesiastical jurisdiction was afterwards founded, and now the capital of an important and steadily progressing modern state. Wherever we tread, our thoughts are involuntarily diverted from the enjoyment of the present to the contemplation of the past; and the most careless of pleasure-seekers will find it difficult to withstand the peculiar influence of the place. The following sketch is merely designed to put the traveller in the way of making farther researches for himself, and deals exclusively with those leading and general facts with which he ought to be acquainted before proceeding to explore the city in detail.

As the more remote history of Italy is involved in much obscurity, so also the origin of the city of Rome is to a great extent a matter of mere conjecture. It was not till a comparatively late period that the well known legend of Romulus and Remus was framed, and the year B. C. 753 fixed as the date of the foundation. In all probability, however, Rome may lay claim to far greater antiquity. We are led to this conclusion, not only by a number of ancient traditions, but also by the recent discovery in Latium of relics of the flint-period, an epoch far removed from any written records. The *Palatine* was regarded by the ancients as the nucleus of the city, around which new quarters grouped themselves by slow degrees; and it was here that Romulus is said to have founded his city, the *Roma Quadrata*, of which Tacitus (Ann. 12, 24) states the supposed extent. Modern excavations have brought to light portions of the wall, gateways, and streets which belonged to the most ancient settlement (see pp. 242, 243). After the town of Romulus had sprung up on the Palatine, a second, inhabited by Sabines, was built on the *Quirinal*, and the two were subsequently united into one community. Whilst each retained its peculiar temples and sanctuaries, the *Forum*, situated between them, and commanded by the castle and the temple of Jupiter on the *Capitol*, formed the common focus and place of assembly of the entire state, and the Forum and Capitol maintained this importance down to the latest period of ancient Rome. The rapid growth of the city is mainly to be attributed to its situation, the most central in the peninsula, alike adapted for a great commercial town, and for the capital of a vast empire. The advantages of its position were thoroughly appreciated by the ancients themselves, and are thus enumerated by Livy (5, 54): ‘*flumen opportunum, quo ex mediterraneis locis fruges*

devehantur, quo maritimi commeatus accipientur, mare vicinum ad commoditates nec expositum nimia propinquitate ad pericula classium externarum, regionum Italiae medium, ad incrementum urbis natum unice locum'. The Tiber was navigable for sea-going ships as far as Rome, whilst its tributaries, such as the Anio, Nera, Chiana, and Topino, contained sufficient water for the river vessels which maintained a busy traffic between Rome and the interior of the peninsula. The state of these rivers has, however, in the course of ages undergone a complete revolution, chiefly owing to the gradual levelling of the forests on the mountains, and at the present day the lower part only of the Tiber, below Orte, is navigable.

Whilst the origin of the capital of the world is traditionally referred to Romulus, its extension is attributed with something more of certainty to Servius Tullius. Around the twin settlements on the Palatine and Quirinal, extensive suburbs on the *Esquiline* and *Caelius*, as well as on the lower ground between the hills, had sprung up; for not only were numerous strangers induced to settle permanently at Rome on account of its commercial advantages, but the inhabitants of conquered Latin towns were frequently transplanted thither. Out of these heterogeneous elements a new civic community was organised towards the close of the period of the kings, and its constitution commemorated by the erection of the *Servian Wall*, considerable remains of which are still extant. This structure, which was strengthened by a moat externally and a rampart within, is of great solidity. It enclosed the *Aventine* (p. 252), the *Caelius*, *Esquiline*, *Viminal*, *Quirinal* (p. 161), and *Capitol* (p. 209), and is computed to have been about 7 M. in circumference. Whilst care was taken thus to protect the city externally, the kings were not less solicitous to embellish the interior with handsome buildings. To this period belongs the *Circus* in the valley between the Palatine and the Aventine (p. 252), and above all the *Cloaca Maxima* (p. 250), destined to drain the swampy site of the Forum, and still admired for its massive construction. This energetic and brilliant development of the city under the kings of the Tarquinian family in the 6th cent. B.C. came to a close with the expulsion of the last king Tarquinius Superbus (509).

During the first century of the REPUBLIC the united efforts of the citizens were directed to the task of establishing themselves more securely in the enjoyment of their new acquisitions; and in this they succeeded, although not without serious difficulty. It was a hard and bitter period of probation that the nation had to undergo in the first period of its new liberty, and it was not till the decline of the Etruscan power that Rome began to breathe freely again. After protracted struggles she succeeded in conquering and destroying her formidable rival *Veii* (396), a victory by which the Roman supremacy was established over the south of Etruria as far as the Ciminian Forest. Shortly afterwards (390) the city, with the

exception of the Capitol, was taken and entirely destroyed by the *Gauls*. Although this catastrophe occasioned only a transient loss of the prestige of Rome, it produced a marked effect on the external features of the city. The work of re-erection was undertaken with great precipitation; the new streets were narrow and crooked, the houses poor and unattractive, and down to the time of Augustus, Rome was far from being a handsome city. Her steadily increasing power, however, could not fail in some degree to influence her architecture. During the contests for the supremacy over Italy, the first aqueduct and the first high road were constructed at Rome by *Appius Claudius* in 312 (*Aqua and Via Appia*, p. 348); in 272 a second aqueduct (*Anio Vetus*) was erected. Down to the period of the Punic wars Rome had not extended beyond the walls of *Servius Tullius*; but, after the overthrow of Carthage had constituted her mistress of the world, the city rapidly increased. The wall was almost everywhere demolished to make room for new buildings, so that even in the time of Augustus it was no longer an easy matter to determine its former position, and new quarters now sprang up on all sides. Speculation in houses was extensively carried on, and it was by this means that the Triumvir *Crassus*, among others, amassed his fortune; for rents were high, and the houses of a slight and inexpensive construction. These *insulae*, or blocks of houses erected for hire, contrasted strikingly with the *domus*, or palaces of the wealthy, which were fitted up with the utmost magnificence and luxury. Thus, for example, the tribune *Clodius*, the well-known opponent of Cicero, purchased his house for the sum of 14,800,600 sestertes (*i. e.* about 130,525*l.*). During the last century B.C. the city began to assume an aspect more worthy of its proud dignity as capital of the civilised world. The streets, hitherto unpaved, were now converted into the massive lava-causeways which are still visible on many of the ancient roads (*e. g.* *Via Appia*). The highest ambition of the opulent nobles was to perpetuate their names by the erection of imposing public buildings. Thus in 184 *M. Porcius Cato* erected the first court of judicature (*Basilica Porcia*) in the Forum, and others followed his example. *Pompey* was the founder of the first theatre in stone (p. 205). Generally, however, the structures of the republic were far inferior to those of the imperial epoch, and owing to this circumstance but few of the former have been preserved (*Tabularium* of B. C. 78, p. 223; tombs of *Bibulus*, p. 159, and *Caecilia Metella*, p. 350).

The transformation of the republic into a MILITARY DISPOTISM involved the introduction of a new architectural period also. Usurpers are generally wont to direct their energies to the construction of new buildings, with a view to obscure the lustre of the older edifices, and to obliterate the associations connected with them. *Caesar* himself had formed the most extensive plans of this nature, but their execution was reserved for his more fortunate nephew. Of

all the ruins of ancient Rome those of the buildings of AUGUSTUS occupy by far the highest rank, both in number and importance. The points especially worthy of note are the *Campus Martius* with the *Pantheon* (p. 194) and the *Thermae of Agrippa* (p. 195), the *Theatre of Marcellus* (p. 208) and the *Mausoleum of Augustus* (p. 185), the *Basilica Julia* (p. 229), and the *Forum of Augustus* with the *Temple of Mars* (p. 240). No fewer than 82 temples were restored by Augustus ('templorum omnium conditorem ac restitutorem' as he is termed by Livy), who might well boast of having transformed Rome from a town of brick into a city of marble. During the republican period the ordinary volcanic stone of the neighbourhood was the usual building material, but the marble from the quarries of Carrara (discovered about 100 B. C., but not extensively worked till the time of Augustus) and the beautiful travertine from the vicinity of Tivoli were now employed. The administration and police-system of the city were also re-organised by Augustus, who divided Rome into 14 quarters (*regiones*), adapted to its increased extent (p. 125). A corps of watchmen (*vigiles*), who also served as firemen, was appointed to guard the city by night. These and other wise institutions, as well as the magnificence attained by the city under Augustus, are depicted in glowing terms by his contemporaries. His successors followed his example in the erection of public edifices, each striving to surpass his predecessors. In this respect *Nero* (54-68) displayed the most unbridled ambition. The conflagration of the year 54, which reduced the greater part of Rome to ashes, having been ignited, it is said, at the emperor's instigation, afforded him an opportunity of rebuilding the whole city in a modern style and according to a regular plan. For his own use he erected the '*Golden House*', a sumptuous palace with gardens, lakes, and pleasure-grounds of every description, covering an enormous area, extending from the Palatine across the valley of the Colosseum, and far up the Esquiline (p. 176). These and other works were destroyed by his successors, and well merited their fate; the fragments which still bear the name of Nero at Rome are insignificant.

The FLAVIAN DYNASTY, which followed the Julian, has on the other hand perpetuated its memory by a number of most imposing works, above all the *Colosseum* (p. 235), which has ever been regarded as the symbol of the power and greatness of Rome, the *Baths of Titus* on the Esquiline (p. 238), and the *Triumphal Arch* (p. 234) erected after the destruction of Jerusalem. Under *Trajan*, architecture received a new impetus, and indeed attained the highest development of which the art was capable at Rome. To this the *Forum of Trajan* (p. 240), with the column, and the reliefs afterwards employed to decorate Constantine's arch, bear the most eloquent testimony. Under Trajan, indeed, the culminating point both of art and of political greatness was attained. Thenceforward the greatness of the empire began gradually, but steadily to

decline. Although under the next emperor *Hadrian* this downward tendency was apparently arrested, yet the monuments of his reign, such as the *Temple of Venus and Roma* (p. 234) and his *Mausoleum* (p. 278), begin to exhibit traces of degeneracy. The same remark applies also to the time of the *Antonines*. These monarchs were remarkable for their excellent qualities as sovereigns, and their peaceful sway has frequently been regarded as the period during which mankind in general enjoyed the greatest prosperity. There is even a tradition that 'the good old times' will return when the equestrian statue of the worthy *Marcus Aurelius*, the gilding of which has almost entirely disappeared, shall resume its costly covering. This, however, was but the lull preceding a storm. The great plague under the latter emperor was the first of a series of fearful calamities which devastated the empire. Throughout an entire century civil wars, incursions of barbarians, famine, and pestilence succeeded each other without intermission. Although Rome was less affected by these horrors than the provinces, it is computed that the population of the city, which at the beginning of the 2nd cent. was about  $1\frac{1}{2}$  million, had dwindled to one-half by the time of *Dioctletian*. A constant decline in architectural taste is traceable; but, as building always formed an important feature in the policy of the emperors, the number and extent of the ruins of this period is considerable. To this epoch belong the *Column of Marcus Aurelius* (p. 147), the *Triumphal Arch of Septimius Severus* (p. 228), the magnificent *Baths of Caracalla* (p. 259), the *Temple of the Sun of Aurelian* (p. 157), and the huge *Thermae of Dioctletian* (p. 173).

After the Punic War the walls of the city had been suffered to fall to decay, and during nearly five centuries Rome was destitute of fortification. Under the emperor *Aurelian*, however, danger became so imminent that it was deemed necessary again to protect the city by a wall against the attacks of the barbarians. This structure is to a great extent identical with that which is still standing. The latest important ruins of antiquity bear the name of **CONSTANTINE THE GREAT**, viz. the *Basilica* (p. 233), *Baths* (pp. 157, 169), and *Triumphal Arch* (p. 237). The two former were, however, erected by his rival *Maxentius*. Constantine manifested little partiality for Rome and ancient traditions, and the transference of the seat of empire to *Byzantium* (in 330) marks a decided turning-point in the history of the city, as well as in that of the whole empire. Rome indeed was still great on account of its glorious past and its magnificent monuments, but in many respects it had sunk to the level of a mere provincial town. No new works were thenceforth undertaken, and the old gradually fell to decay.

The city was still divided, in accordance with the **AUGUSTEAN SYSTEM**, into fourteen regions, in enumerating which we shall name the principal ruins belonging to each: — 1. *Porta Capena*, *Via Appia*, within the city (p. 258); 2. *Caelimontium*, *Cælius* (p. 262); 3. *Isis et Serapis*, *Colosseum* (p. 235); *Baths of Titus* (p. 238); 4. *Templum Pacis*, *Venus et Roma* (p. 234),

Basilica of Constantine (p. 233), Temple of Faustina (p. 232); 5. *Exequiae*, ruins near S. Croce (p. 183); 6. *Alta Semita*, Baths of Constantine (p. 169) and Diocletian (p. 173), gardens of Sallust (p. 164); 7. *Via Lata*, the modern Corso (p. 145); 8. *Forum Romanum*, the republican and imperial Fora (pp. 223, 238) and the Capitol (p. 209); 9. *Circus Flaminius*, Theatres of Marcellus (p. 208) and Pompey (p. 205), portico of Octavia (p. 207), Pantheon (p. 194), column of Marcus Aurelius (p. 147); 10. *Palatium*, Palatine (p. 241); 11. *Circus Maximus*, temple in the Forum Boarium (p. 250); 12. *Piscina Publica*, Baths of Caracalla (p. 259); 13. *Aventinus*, Pyramid of Cestius (p. 253); 14. *Trastiberim*, Trastevere and the Borgo. According to the statistics of this period, Rome possessed 37 gates, from which 28 high roads diverged, and 19 aqueducts; and although four only of these last are now in use, there is probably no city in the world which can boast of such an excellent supply of water as Rome. The banks of the Tiber were connected by 8 bridges. There were 423 streets, 1790 palaces, and 46,602 dwelling-houses. Among the public structures are mentioned 11 Thermae, 856 baths, 1352 fountains in the streets, 423 temples, 36 triumphal arches, 10 basilicas, etc. When the grandeur and magnificence suggested by these numbers is considered, it may occasion surprise that comparatively so few relics now remain; but it must be borne in mind that the work of destruction progressed steadily during nearly a thousand years, and was not arrested till the era of the Renaissance, but for which even the monuments still extant would ere now have been consigned to oblivion.

The *Catacombs*, the earliest burial-places of the CHRISTIANS, illustrate the gradual progress of this interesting community, in spite of every persecution, from the 1st century downwards. At the beginning of the year 313 Constantine issued his celebrated decree from Milan, according to Christianity equal rights with all other religions. This was the decisive step which led to the union of the church with the state. In 324 the first oecumenical council was held at Nicæa, and in 337 the emperor caused himself to be baptised when on his deathbed. Tradition attributes the earliest ecclesiastical division of Rome into seven diaconates to *St. Clement*, the fourth bishop, and St. Peter is said to have founded the first place of worship in the house of the senator Pudens, now the church of *S. Pudenziana* (p. 176). To *Callistus I.* (217-22) is ascribed the foundation of the church of *S. Maria in Trastevere* (p. 334), and to *Urban*, his successor, that of *S. Cecilia* (p. 335). About the beginning of the fourth century *S. Alessio* and *S. Prisca* on the Aventine are supposed to have been founded. Of these churches, however, and also of the edifices erected by CONSTANTINE, no trustworthy record has been handed down to us. To that monarch tradition attributes the foundation of the following churches — the *Lateran*, *St. Peter's*, *S. Paolo Fuori*, *S. Croce in Gerusalemme*, *S. Agnese Fuori*, *S. Lorenzo Fuori* and *S. Pietro e Marcellino* at Torre Pignattara (p. 354), — but probably erroneously, with the exception of the first, which was styled 'omnium urbis et orbis ecclesiarum mater et caput'. It is, however, noteworthy that the oldest and most important churches were generally outside the gates, or at least in their immediate vicinity; and this is accounted for by the fact that the Roman aristocracy at first clung tenaciously to the old traditions, and for a long period the city preserved its heathen character. The state at length overcame this

antagonism. In 382 the altar of Victoria was removed from the senate-hall, and in 408 the ancient religion was at length deprived by a law of Honorius of all its temporal possessions, and thus indirectly of its spiritual authority also. The destruction of the ancient temples, or their transformation into Christian places of worship now began, and the churches rapidly increased in number. At this early period Rome possessed 28 parish churches (*tituli*), besides numerous chapels, and among them arose the five PATRIARCHAL CHURCHES, presided over by the pope, and forming a community to which the whole body of believers throughout the world was considered to belong. These five were *S. Giovanni in Laterano*, *S. Pietro*, *S. Paolo*, *S. Lorenzo*, and the church of *S. Maria Maggiore* founded by Liberius. Besides these, *S. Croce in Gerusalemme* and *S. Sebastiano*, erected over the catacombs of the Via Appia, enjoyed special veneration. These formed the 'Seven Churches of Rome' to which pilgrims flocked from every part of western Christendom. The number of monasteries now steadily increased, and at the same time the inroads of poverty made rapid strides.

In the 4TH CENTURY the cultivation of the Roman Campagna began to be seriously neglected, and in an official document of the year 395 it is stated that upwards of 500 square miles of arable land had been abandoned and converted into morass. The malaria at the same time extended its baneful sway from the coast into the interior of the country. The storms of the barbarian invasions greatly aggravated the misery. Although the Vandals and Goths are often erroneously held responsible for the destruction of all the great monuments of antiquity, which, on the contrary, *Theodoric the Great* did his utmost to protect, Rome doubtless suffered terribly from having been the scene of their battles and pillagings. In 410 the city was plundered by Alaric, and in 445 by the Vandals, and in 537 it sustained its first siege from the Goths under *Vitiges*. They laid waste the Campagna and cut off all the supplies of water brought to the city by the aqueducts, but the skill of *Belisarius*, and the strength of the walls, particularly those of the Castle of *S. Angelo*, effectually repelled their attacks on the city. In March 538 they were at length compelled to abandon their designs, after having beleaguered the city for upwards of a year. In December 546, *Totilas*, the king of the Goths, entered Rome, and is said to have found not more than 500 persons within the walls of the devastated city. Belisarius then repaired the walls which had been partially destroyed, and in 547 he sustained a second siege. In 549 the city again fell into the hands of Totila, but in 552 it was recaptured by Narses and again united with the Byzantine empire. About this period the city was reduced by war, pestilence, and poverty to a depth of misery which was never again paralleled, except during the absence of the papal court at Avignon. No thorough restoration was possible, for the Byzantine emperors cared nothing

for Rome, and in the Lombards arose new enemies to their dynasty in Italy. In 663 *Constans II.* visited Rome, an interval of 306 years having elapsed since it had been entered by a Byzantine emperor, and availed himself of the opportunity to carry off the last remains of the bronze with which the ancient monuments were decorated. In 755 the Lombards under their duke *Aistulf* besieged Rome for two months and ruthlessly devastated the Campagna, which during the preceding interval of peace had begun to wear a more smiling aspect. A lamentation of that period begins thus: —

·Nobilibus quondam fueras constructa patronis,  
Subdita nunc servis, heu male Roma ruis;  
Deseruere tui tanto te tempore reges,  
Cessit et ad Graecos nomen honosque tuus'.

and terminates with the words: —

'Nam nisi te Petri meritum Paulique soveret,  
Tempore jam longo Roma misella fores'.

It was in fact the tradition, indelibly attaching to Rome, of the great struggles and victories of Christianity which preserved the city from total destruction. The transformation of heathen into Christian Rome was accompanied by the gradual development of Papacy as the supreme ecclesiastical power in the West. *Leo the Great* (440-461) and *Gregory the Great* (590-604) may be regarded as the chief originators of this scheme of aggrandisement. These prelates and their successors were indefatigable in their efforts to realise their project, and under their auspices, notwithstanding the poverty and misery into which Rome had sunk, new churches and monasteries were constantly springing up among the ruins of the monuments of antiquity, and the last feeble spark of artistic taste which still survived was devoted to the decoration of these buildings. The objects at which they chiefly aimed were independence of Byzantium, the subjection of the Eastern church to the court of Rome, and the conversion of the heathen Germans, the accomplishment of which would materially pave the way for their ulterior ambitious schemes. In 727 the Lombard king *Luitprand* presented Sutri, which had been captured by him, to the pope, this being the first instance of a town being presented to the church, and this gift constituted a basis for the subsequent formation of the States of the Church. In 755, on the invitation of the pope, the Frankish king *Pepin* proceeded to Italy and practically put an end to the Byzantine supremacy. It is not known whether that monarch absolutely made over the Exarchate of Ravenna and the other towns to the representative of St. Peter, or whether he granted them to him as a fief; but it is certain that the temporal power of the popes and their supremacy over Rome dates from the grants made by Pepin to the church. On Christmas Day, in the year 800, *Charlemagne* was crowned by *Leo III.*, and from that period dates the career of the 'Holy Roman Empire' and the MEDIEVAL HISTORY of the Roman Catholic Church.

A characteristic of this period is to be found in the numerous, many-storied towers of red brick which contrast so strongly with the monuments of ancient Rome. This style of architecture was developed in the Carlovingian epoch, although most of these towers now extant were not erected before the 12th or 13th century. In still greater numbers sprang up towers of a defensive character, a few only of which, such as the so-called *Torre di Nerone* (p. 170), are still preserved. The forest of towers, belonging to numerous different owners, which reared themselves over the ruins of the mistress of the world, affords at the same time a clue to the character of the whole epoch; for, in spite of the nominal sway exercised over the greater part of Europe by the pope and the emperor, continual feuds raged both at Rome and elsewhere between the temporal and spiritual powers, and between the nobility and the populace. The great monuments of antiquity were now doomed to utter destruction, and their fate is thus described by the historian Gregorovius (iii, 565): — ‘Charlemagne had already set the example of carrying off ancient columns and sculptures to adorn his cathedral at Aix-la-Chapelle, and the popes, who regarded the greatest monuments of Rome as the property of the state, possessed neither taste, nor time, nor ability to take measures for their preservation. The plundering of ancient buildings became the order of the day. The priests were indefatigable in transferring antique columns and marbles to their churches; the nobles, and even the abbots, took possession of magnificent ancient edifices which they disfigured by the addition of modern towers; and the citizens established their workshops, rope-walks, and smithies in the towers and circuses of imperial Rome. The fisherman selling his fish near the bridges over the Tiber, the butcher displaying his meat at the theatre of Marcellus, and the baker exposing his bread for sale, deposited their wares on the magnificent slabs of marble which had once been used as seats by the senators in the theatre or circus and perhaps by Cæsar, Mark Antony, Augustus, and other masters of the world. The elaborately sculptured sarcophagi of Roman heroes were scattered in every direction and converted into cisterns, washing-vats, and troughs for swine; and the table of the tailor and the shoemaker was perhaps formed of the cippus of some illustrious Roman, or of a slab of alabaster once used by some noble Roman matron for the display of her jewellery. For several centuries Rome may be said to have resembled a vast lime-kiln, into which the costliest marbles were recklessly cast for the purpose of burning lime; and thus did the Romans incessantly pillage, burn, dismantle, and utterly destroy their glorious old city’.

*Leo IV.* encircled the ‘LEONINE CITY’ with a wall, and erected other useful structures, which indicate a renewed period of prosperity; but the ravages of the Saracens in the city and its environs soon prevented farther progress. When at length these bar-

barians were finally subdued by *John X.*, the city was repeatedly besieged and captured by German armies during the contest for the imperial supremacy; and subsequently, in consequence of incessant civic feuds, the whole city was converted into a number of distinct fortified quarters, with castellated houses, in the construction of which numerous monuments of antiquity were ruthlessly destroyed for the sake of the building materials they afforded. Every temporary re-establishment of peace was invariably followed by new scenes of devastation, as when the senator *Brancaleone* dismantled no fewer than 150 of the strongholds of the warlike nobles.

The constantly increasing civic and national dissensions at length compelled *Clement V.* in 1309 to transfer the seat of the pontifical government to Avignon, where it remained till 1377, whilst Rome was successively governed by Guelphs and Ghibellines, Neapolitans and Germans, Orsini's and Colonna's, and for a brief period (1347) *Cola di Rienzi* even succeeded in restoring the ancient republican form of government. This was an epoch of the utmost misery, when poverty, war, and disease had reduced the population to less than 20,000 souls.

A happier era was inaugurated by the return of *Gregory XI.* to the city (1377). After the termination of the papal schism (1378-1417), the new development of the city progressed rapidly, aided by the vast sums of money which flowed into the papal coffers, and by the revival of taste for art and science promoted by *Nicholas V.*, *Julius II.*, *Leo X.*, and others. In 1527 the city was fearfully devastated by the troops of Charles of Bourbon; but it gradually recovered from the blow, its population again increased, and many churches and palaces were restored or re-erected by the popes, their cardinals, and favourites, especially during the pontificate of *Sixtus V.* (1585-90), to whom modern Rome is chiefly indebted for its characteristic features. Comp. p. lvii.

In 1798 a republic was established for a short period at Rome, and from 1809 to 1814 the city was under the supremacy of France. A republican form of government was again declared in 1849, in consequence of the events of the previous year, but on 12th April, 1850, *Pius IX.* was restored by the French. The city was then garrisoned by 15,000 French troops, who were withdrawn in December 1866, in accordance with the convention of 15th Sept., 1864; but they were recalled after the Garibaldian hostilities of 1867, and were quartered in the environs until the breaking out of the Franco-Prussian war of 1870. On 20th Sept. of that year the Italian troops marched into the city, after a bombardment of five hours. The States of the Church are now incorporated with the kingdom of Italy, of which Rome is once more the capital.

## CHRONOLOGICAL TABLE.

| B.C. | Rom. Emp.                               | Popes <sup>a.</sup>     | A.D. | Rom. Emp.                  | Popes.                   |
|------|---|-------------------------|------|----------------------------|--------------------------|
| 44   | Julius Cæsar murdered.                  |                         | 238  | Gordian III.               |                          |
| 28   | Cæsar Octavianus Augustus.              |                         | 244  | Philip the Arabian.        |                          |
| A.D. |   |                         | 249  | Decius.                    |                          |
| 14   | Tiberius.                               |                         | 251  | Gallus and Volusianus.     | Cornelius,<br>251-252.   |
| 37   | Caligula.                               |                         | 252  |                            |                          |
| 41   | Claudius.                               | St. Peter, 42-67.       | 253  | Æmilianus.                 | Lucius I., 252-253.      |
| 54   | Nero.                                   |                         | 254  | Valerianus.                | Stephen I.,<br>253-257.  |
| 67   |   | Martyrdom of St. Peter. | 257  |                            | Sixtus II.,<br>257-258.  |
| 68   | Galba.                                  | Linus, 67-79.           | 260  | Gallienus.                 | Dionysius,<br>259-269.   |
| 69   | Otho.                                   |                         | 268  | Claudius II.               | Felix I., 269-274.       |
| 70   | Vitellius.                              |                         | 270  | Aurelian.                  |                          |
| 79   | Vespasian.                              |                         | 275  | Tacitus.                   |                          |
| 81   | Titus.                                  | Anacletus, 79-91.       | 276  | Florianus.                 | Eutychianus.             |
| 81   | Domitian.                               | Clement, 91-100.        | 282  | Probus.                    |                          |
| 96   | Nerva.                                  |                         | 283  | Carus.                     |                          |
| 98   | Trajan.                                 |                         | 283  | Carinus and Numerianus.    |                          |
| 100  |   | Euaristus.              | 283  |                            |                          |
| 109  |   | Alexander I.            | 284  | Diocletian.                | Cajus.                   |
| 117  | Hadrian.                                |                         | 284  |                            |                          |
| 119  |   | Sixtus I.               | 296  |                            |                          |
| 128  |   | Telesphorus.            | 306  | Constantius                | Marcellinus.             |
| 138  | Antoninus Pius                          |                         | 306  | Chlorus and Maximianus     |                          |
| 139  |   | Hyginus.                | 306  | Galerius.                  |                          |
| 142  |   | Pius I.                 | 306  | Constantine the Great      |                          |
| 157  |   | Anicetus.               | 306  | (sole Emp. 324-337).       |                          |
| 161  | Marcus Aurelius.                        |                         | 307  | Maximin II.                |                          |
| 168  |   | Soter.                  | 307  | Severus.                   |                          |
| 177  |   | Eleutherus.             | 307  | Licinus.                   |                          |
| 180  | Commodus.                               |                         | 308  | Maxentius.                 |                          |
| 190  |   |                         | 308  |                            | Marcellus                |
| 193  | Pertinax.                               |                         | 309  |                            | Eusebius.                |
|      | Didius Julianus.                        |                         | 311  |                            | Melchiades.              |
| 193  | Septimius Severus.                      | Zephyrinus, 202-218.    | 314  |                            | Sylvester I.             |
| 202  |   |                         | 316  |                            | Marcus.                  |
| 212  | Caracalla (Geta d. 212.)                |                         | 337  | Constantine II.            | Julius I.                |
| 217  | Macrinus.                               |                         | 337  | Constantius.               |                          |
| 218  | Heliogabalus.                           | Callistus I., 217-222.  | 352  | Constans.                  | Liberius.                |
| 222  | Alexander Severus.                      | Urbanus I., 223-230.    | 355  |                            | Felix II.                |
| 223  |   | Pontianus, 230-235.     | 360  | Julian.                    |                          |
| 230  |   | Anterus, 235-236.       | 363  | Jovian.                    |                          |
| 235  | Maximinus.                              | Fabianus, 236-250.      | 364  | Valentinian I. and Valens. | Partition of the Empire. |
| 236  |   |                         |      |                            |                          |
| 238  | Gordian I. & II. Pupienus and Balbinus. |                         |      |                            |                          |

(a) The dates of the popes down to Constantine are uncertain, having been handed down by vague tradition only.

132 *Chronolog. Table of ROME. Emperors and Popes.*

| A.D.    | Rom. Emp.                     | Popes.                    | A.D. | Rom. Emp.         | Popes.                                 |
|---------|-------------------------------|---------------------------|------|-------------------|--|
| 366     |                               | Damasus I.                | 615  |                   | Deusdeditus.                           |
| 367     | Gratian.                      |                           | 619  |                   | Boniface V.                            |
| 375     | Valentinian II.               |                           | 625  |                   | Honorius I.                            |
| 379     | Theodosius(sole Emp. 392-395) |                           | 640  |                   | Severinus.                             |
| 383     | Arcadius.                     |                           | 642  |                   | John IV.                               |
| 384     |                               | Siricius.                 | 649  |                   | Theodosius I.                          |
| 395     | Honorius <sup>a.</sup>        |                           | 655  |                   | St. Martin I.                          |
| 398     |                               | Anastasius I.             | 657  |                   | St. Eugene I.                          |
| 402     |                               | Innocent I.               | 672  |                   | St. Vitalianus.                        |
| 417     |                               | Zosimus.                  | 676  |                   | Adeodatus.                             |
| 418     |                               | Boniface I.               | 678  |                   | Donus I.                               |
| 422     |                               | Cœlestinus I.             | 682  |                   | St. Agathus.                           |
| 425     | Valentinian III               |                           | 684  |                   | St. Leo II.                            |
| 432     |                               | Sixtus III.               | 685  |                   | St. Benedict II.                       |
| 440     |                               | Leo I., the Great.        | 686  |                   | John V.                                |
| 455     | Petronius Maximus             |                           | 687  |                   | Conon.                                 |
| 455-475 | Avitus.                       |                           | 701  |                   | St. Sergius I.                         |
| 475     | Majorianus.                   |                           | 705  |                   | John VI.                               |
|         | Lib. Severus.                 |                           | 708  |                   | John VII.                              |
|         | Anthemius.                    |                           | 715  |                   | Sisinnius.                             |
|         | Olybrius.                     | Hilarius 461-468.         | 731  |                   | Constantine I.                         |
|         | Glycerius.                    | Simplicius                | 741  |                   | St. Gregory II.                        |
|         | Julius Nepos.                 | 468-483.                  | 752  |                   | St. Gregory III.                       |
| 475     | Romulus Augustulus.           |                           | 757  |                   | St. Zacharias.                         |
| 476     | End of the W. Roman Empire    |                           | 767  |                   | Stephen II.                            |
|         |                               |                           | 768  |                   | Stephen III.                           |
| 483     |                               | Felix III.                |      |                   | St. Paul I.                            |
| 492     |                               | Gelasius I.               | 772  |                   | Constantine II.                        |
| 496     |                               | Anastasius II.            | 795  |                   | Philip.                                |
| 498     |                               | Symmachus.                |      |                   | Stephen IV.                            |
| 514     |                               | Hormisdas.                |      |                   | Hadrian I.                             |
| 523     |                               | John I.                   | 800  |                   | St. Leo III.                           |
| 526     |                               | Felix IV.                 | 814  |                   | Rom. Emp. of Germ. origin <sup>c</sup> |
| 530     |                               | Boniface II. b            | 816  | Charlemagne.      | Stephen V.                             |
| 532     |                               | John II.                  | 817  |                   | St. Paschalis I.                       |
| 535     |                               | St. Agapetus I.           | 824  |                   | Eugene II.                             |
| 536     |                               | St. Silverius.            | 827  |                   | Valentinus.                            |
| 538     |                               | Vigilius.                 |      |                   | Gregory IV.                            |
| 555     |                               | Pelagius I.               | 843  | Lothaire.         |  |
| 560     |                               | John III.                 | 844  |                   | Sergius II.                            |
| 574     |                               | Benedict I.               | 847  |                   | St. Leo IV.                            |
| 578     |                               | Pelagius II.              | 855  | Louis II.         | Benedict III.                          |
| 590     |                               | St. Gregory I. the Great. | 858  |                   | St. Nicholas I.                        |
| 604     |                               | Sabinianus.               | 867  |                   | Hadrian II.                            |
| 607     |                               | Boniface III.             | 872  |                   | John VIII.                             |
| 608     |                               | S. Boniface IV.           | 875  | Charles the Bald. |  |

(a) From 395, the year of the death of Theodosius, the division of the Empire became permanent; in the above table the Emperors of the W. Roman Empire only are enumerated.

(b) Thus far all the popes have been canonised.

(c) The names of a few English sovereigns, especially those who appear most prominently in papal history, have been added to this column to facilitate realisation of contemporary history.

| A.D. | Rom. Emp.                               | Popes.          | A.D. | Rom. Emp.                          | Popes.            |
|------|---|-----------------|------|------------------------------------|-------------------|
| 881  | Charles the Fat.                        |                 | 1087 |                                    | (Hildebrand.)     |
| 883  |   | Marinus I.      | 1088 |                                    | Victor III.       |
| 884  |   | Hadrian III.    | 1099 |                                    | Urban II.         |
| 885  |   | Stephen VI.     | 1106 | Henry V.                           | Paschalis II.     |
| 887  | Arnulf.                                 |                 | 1118 |                                    | Gelasius II.      |
| 891  |   | Formosus.       | 1119 |                                    | Calixtus II.      |
| 896  | [Alfred the Great of England, 871-901.] | Boniface VI.    | 1124 |                                    | Honorius II.      |
| 897  |   | Stephen VII.    | 1125 | Lothaire of Saxony.                |                   |
| 898  |   | Romanus I.      | 1130 |                                    | Innocent II.      |
| 899  |   | Theodorus II.   |      |                                    |                   |
| 900  | Louis the Child.                        | John IX.        |      |                                    |                   |
| 903  |   | Benedict IV.    | 1138 | Conrad III. of Hohenstaufen.       |                   |
| 904  |   | Leo V.          | 1143 |                                    | Cœlestine II.     |
| 911  | Conrad I.                               | Christophorus.  | 1144 |                                    | Lucius II.        |
| 913  |   | Sergius III.    | 1145 |                                    | Eugene III.       |
| 914  |   | Anastasius III. | 1152 | Frederick I. Barbarossa.           |                   |
| 919  | Henry I.                                | Landonius.      | 1153 |                                    | Anastasius IV.    |
| 928  |   | John X.         | 1154 | [Henry II. of England, 1154-1189.] | Hadrian IV.       |
| 929  |   | Leo VI.         | 1159 |                                    | Alexander III.    |
| 931  |   | Stephen VIII.   | 1181 |                                    | Lucius III.       |
| 936  | Otho I.                                 | John XI.        | 1185 |                                    | Urban III.        |
| 939  |   | Leo VII.        | 1187 |                                    | Gregory VIII.     |
| 942  |   | Stephen IX.     | 1187 |                                    | Clement III.      |
| 946  |   | Marinus II.     | 1190 | Henry VI.                          |                   |
| 955  |   | Agapetus II.    | 1191 |                                    | Cœlestine III.    |
| 963  |   | John XII.       | 1198 | Philip of Swabia and Otho IV.      | Innocent III.     |
| 964  |   | Leo VIII.       |      | [Richard Cœur de Lion, 1189-1199.] |                   |
| 965  |   | Benedict V.     |      |                                    |                   |
| 973  | Otho II.                                | John XIII.      |      |                                    |                   |
| 974  |   | Benedict VI.    |      |                                    |                   |
|      |   | Benedict VII.   |      |                                    |                   |
|      |   | Boniface VII.   |      |                                    |                   |
| 983  | Otho III.                               | John XIV.       | 1212 | Frederick II.                      |                   |
| 985  |   | John XV.        | 1216 |                                    | Honorius III.     |
| 996  |   | Gregory V.      | 1227 |                                    | Gregory IX.       |
| 999  |   | Sylvester II.   | 1241 |                                    | Cœlestine IV.     |
| 1002 | Henry II.                               | John XVII.      | 1250 | Conrad IV.                         | Innocent IV.      |
| 1003 |   | John XVIII.     | 1254 | Interregnum.                       | Alexander IV.     |
| 1009 |   | Sergius IV.     | 1261 |                                    | Urban IV.         |
| 1012 |   | Benedict VIII.  | 1265 |                                    | Clement IV.       |
| 1024 | Conrad II.                              | John XIX.       | 1271 |                                    | Gregory X.        |
| 1033 |   | Benedict IX.    | 1273 | Rudolph of Hapsburg.               |                   |
| 1039 | Henry III.                              | Gregory VI.     | 1276 |                                    | Innocent V.       |
| 1045 |   | Clement II.     |      | [Edward I. of England, 1272-1307.] | Hadrian V.        |
| 1048 |   | Damasus II.     |      |                                    | John XX.          |
| 1049 |   | St. Leo IX.     |      |                                    | or XXI.           |
| 1055 |   | Victor II.      | 1277 |                                    | Nicholas III.     |
| 1056 | Henry IV.                               |                 | 1281 |                                    | Martin IV.        |
| 1057 |   | Stephen X.      | 1285 |                                    | Honorius IV.      |
| 1058 |   | Benedict X.     | 1288 |                                    | Nicholas IV.      |
| 1059 |   | Nicholas II.    | 1292 | Adolph of Nassau.                  |                   |
| 1061 | [William the Conqueror, 1066-1087.]     | Alexander II.   | 1294 |                                    | St. Coelestine V. |
| 1073 |   | Gregory VII.    | 1295 |                                    | Boniface VIII.    |

| A.D. | Rom. Emp.   | Popes.  | A.D. | Rom. Emp.  | Popes.   |
|------|---|---|------|--|--|
| 1298 | Albert I.   |   | 1550 | England, 1553<br>-1558.]                               | Julius III. (Joan.<br>Maria de Monte).                         |
| 1303 |   | Benedict XI.  | 1555 |  | Marcellus II.  |
| 1305 |   | Clement V.  |      |  |  |
| 1308 | Henry VII. of<br>Luxembourg.                          |   | 1556 | Ferdinand I.   | Paul IV. (Gian.<br>Pietro Caraffa<br>of Naples).               |
| 1314 | Louis of Ba-<br>varia and<br>Frederick of<br>Austria. |   | 1559 | [Elizabeth of<br>England, 1558<br>-1608.]              | Pius IV. (Joan.<br>Angelus Medici<br>of Milan).                |
| 1316 | [Edward III. of<br>England, 1327<br>-1377.]           | John XXII.  | 1564 | Maximilian II.   |  |
| 1334 |   | Benedict XII.   | 1565 |  | St. Pius V.<br>(Ghislieri of<br>Piedmont).                     |
| 1342 |   | Clement VI.   |      |  | Gregory XIII.<br>(Ugo Buon-<br>compagni of<br>Bologna).        |
| 1346 | Charles IV. of<br>Luxembourg.                         |   | 1572 |  | Sixtus V. (Felix<br>Peretti).                                  |
| 1352 |   | Innocent VI.  |      |  | Urban VII.<br>(Giambattista<br>Castagna of<br>Rome).           |
| 1362 |   | Urban V.  |      |  | Gregory XIV.<br>(Nic. Sfondrati<br>of Milan).                  |
| 1370 |   | Gregory XI.   |      |  | Innocent IX.<br>(Giannantonio<br>Facchinetti of<br>Bologna).   |
| 1378 | Wenzel.   | Urban VI.   | 1576 | Rudolph II.  |  |
| 1389 |   | Boniface IX.  | 1585 |  | Clement VIII.<br>(Hippolyt. Aldo-<br>brandini of<br>Florence). |
| 1400 | Rupert of the<br>Palatinate.                          |   | 1590 |  | Leo XI. (Alexan-<br>der Medici).                               |
| 1404 |   | Innocent VII.   |      |  | Paul V. (Camillo<br>Borghese).                                 |
| 1406 |   | Gregory XII.  |      |  |  |
| 1409 |   | Alexander V.  |      |  |  |
| 1410 | Sigismund.  | John XXIII.   | 1590 |  |  |
| 1417 | [Henry V. of<br>England, 1413<br>-1422.]              | Martin V.   |      |  |  |
| 1431 |   | Eugene IV.  | 1591 |  |  |
| 1438 | Albert II.  |   |      |  |  |
| 1440 | Frederick III.  |   |      |  |  |
| 1447 |   | Nicholas V.   |      |  |  |
| 1455 | [Henry VI. of<br>England, 1422<br>-1461.]             | Calixtus III.   | 1592 |  |  |
| 1458 |   | Pius II. ( <i>Aeneas</i><br><i>Sylvius</i> , Siena).  |      |  |  |
| 1464 |   | Paul II.  |      |  |  |
| 1471 |   | Sixtus IV.<br>(Francis della<br>Rovere of<br>Savona). | 1605 | [James I. of<br>England, 1603<br>-1625.]               |  |
| 1484 | [Henry VII. of<br>England, 1485<br>-1509.]            | Innocent VIII.<br>(Joann. B. Cibo<br>of Genoa).       | 1612 | Matthias.  | Gregory XV.<br>(Alexander Lu-<br>dovisi).                      |
| 1492 |   | Alexander VI.<br>(Roder. Borgia).                     | 1619 | Ferdinand II.  | Urban VIII. (Maf-<br>feo Barberini).                           |
| 1493 | Maximilian I.   |   | 1621 | [Charles I. of<br>England, 1625<br>-1649.]             |  |
| 1503 | [Henry VIII. of<br>England, 1509<br>-1547.]           | Pius III. (Fran-<br>cis Piccolomini<br>of Siena).     | 1623 | Ferdinand III.   | Innocent X.<br>(Giambattista<br>Pamphilj).                     |
| 1503 |   | Julius II. (Julian<br>della Rovere).                  | 1637 |  |  |
| 1513 |   | Leo X. (John de'<br>Medici).                          | 1644 | (Common-<br>wealth and<br>Protectorate,<br>1649-1660.) | Alexander VII.<br>(Fabio Chigi of<br>Siena).                   |
| 1519 | Charles V.  | Hadrian VI.<br>(of Utrecht).                          | 1655 |  |  |
| 1522 |   | Clement VII.  | 1658 | Leopold I.   | Clement IX.<br>(Giul. Rospigliosi).                            |
| 1523 |   | (Julius Medici).                                      | 1667 | [Charles II. of<br>England, 1660<br>-1685.]            |  |
| 1534 |   | Paul III. (Alex-<br>ander Farnese).                   |      |  |  |

| A.D. | Rom. Emp.   | Popes.   | A.D. | Rom. Emp.                                  | Popes.   |
|------|---|--|------|--|--|
| 1670 |   | Clement X.<br>(Emilio Altieri).                | 1765 | Joseph II.                                 | Clement XIV.<br>(Giov. Ant. Gan-ganelli of Ri-mini).                             |
| 1676 |   | Innocent XI.<br>(Benedetto Odascalchi).        | 1769 |  | Pius VI. (Giov. Ang. Braschi).   |
| 1689 | [William III.<br>and Mary II.<br>of England,<br>1688-1702.] | Alexander XIII.<br>(Pietro Otto-buoni).        | 1775 |  |  |
| 1691 |   | Innocent XII.<br>(Ant. Pigna-telli).           | 1790 | Leopold II.                                | Pius VII. (Gre-gorio Barnaba Chiaramonti of Cesena).                             |
| 1700 |   | Clement XI.<br>(Giov. Franc. Albani).          | 1792 | Francis II.                                | Leo XII. (Annib. della Genga of Spoleto).  |
| 1705 | Joseph I.   |  | 1800 |  | Pius VIII.<br>(Franc. Xav. Castiglione of Cingoli).                              |
| 1711 | Charles VI.   |  | 1823 | [George IV. of<br>England, 1820<br>-1830.] | Gregory XVI.<br>(Mauro Capellari of Belluno).                                    |
| 1721 |   | Innocent XIII.<br>(Mich. Ang. de Conti).       | 1829 |  | Pius IX. (Gio-vanni Maria Mastai-Feretti of Sinigaglia).                         |
| 1724 | [George II. of<br>England, 1727<br>-1760.]                  | Benedict XIII.<br>(Vinc. Maria Orsini).        | 1831 |  | Leo XIII.<br>(Joachim Pecci of Carpineto, b.<br>2. March 1810,<br>Cardinal 1853. |
| 1730 |   | Clement XII.<br>(Lorenzo Cor-sini).            | 1846 |  | Pope 20. Feb.<br>1878).  |
| 1740 |   | Benedict XIV.<br>(Prosper. Lam-bertini).       | 1878 |  |  |
| 1742 | Charles VII.<br>of Bavaria.                                 |  |      |  |  |
| 1745 | Francis I.  |  |      |  |  |
| 1758 | [George III. of<br>England, 1760<br>-1820.]                 | Clement XIII.<br>(Carlo Rezzo-nico of Venice). |      |  |  |

Rome is situated ( $41^{\circ} 53' 54''$  N. lat.,  $12^{\circ} 29''$  E. long., meridian of Greenwich) in an undulating volcanic plain, which extends from Capo Linaro, S. of Civita Vecchia, to the Promontorio Circeo, a distance of about 85 M., and between the Apennines and the sea, a width of 25 M. The city is built on both banks of the Tiber, the largest river in the Italian peninsula, 14 M. from its influx into the Mediterranean. The prospect from one of the hills of Rome — and no city is more replete with ever-varying and delightful views — is bounded towards the E. by the unbroken chain of the Apennines, which rise at a distance of 10 to 20 M. In the extreme N. towers the indented ridge of Soracte (2260 ft.), occupying an isolated position in the plain, and separated by the Tiber from the principal range of the Apennines. Farther E., and still more distant, is the Leonessa group (7257 ft.), which approaches the Central Apennines. Considerably nearer lies the range of the Sabine Mts. The summit at the angle which they form by their abutment on the Campagna

is M. Gennaro (4163 ft.), the Lucretius of Horace; the village at the base is Monticelli (1295 ft.). Farther off, on the slope of the hill, lies Tivoli, recognisable by its villas and olive-gardens. More towards the S., on the last visible spur of the Sabine Mts. (2513 ft.), is situated Palestrina, the Præneste of antiquity. A depression 4 M. in width only, separates the Apennines from the volcanic Alban Mts., above which a few peaks of the distant Volselian Mts. appear. On the E. spur of the Alban Mts. lies the village of Colonna (1180 ft.). The following villages are Rocca Priora (2352 ft.) and Monte Porzio (1529 ft.); then the town of Frascati (2218 ft.), below the ancient Tusculum. The highest peak of the Alban Mts. is M. Cavo (3130 ft.), once surmounted by a temple of the Alban Jupiter, now by a Passionist monastery. On its slope lies the village of Rocca di Papa (2647 ft.), loftily and picturesquely situated, below which, towards the plain, is the town of Marino (1322 ft.). The village, with the castle farther to the W. on the hill, is Castel Gandolfo; the mountain then gradually sinks to the level of the plain. Towards the W. the sea is visible from a few of the highest points only. On the N. the eye rests on the Janiculus (282 ft.), a volcanic chain of hills approaching close to the river, beyond which the horizon is bounded by mountains also of volcanic formation: towards the sea, to the left, the mountains of Tolfa (2040 ft.), then the heights around the lake of Bracciano with the peak of Rocca Romana (2018 ft.), the Ciminian Forest (now generally called the mountains of Viterbo, 3464 ft.); the nearest point to the right is the crater of Baccano, with the wooded hill of M. Musino (1319 ft.). The plain enclosed by this spacious amphitheatre of mountains, and intersected by the Tiber and the Anio, which descends from Tivoli and falls into the former 1½ M. above Rome, contains a sprinkling of farms and villages, but is far more replete with witnesses of its former greatness and present desolation in the innumerable and extensive ruins which cover it in every direction.

The WALL by which modern Rome is surrounded is 14 M. in length, constructed of brick, and on the outside about 55 ft. high. The greater part of it dates from 271 to 276. It was begun by the Emp. Aurelian, completed by Probus, and restored by Honorius, Theodoric, Belisarius, and several popes. The city is entered by TWELVE GATES (several of earlier date being now walled up). Of these the most important is the *Porta del Popolo*, whence the grand route to N. and E. Italy issues, afterwards crossing the Tiber by the Ponte Molle, 1½ M. from the city. Receding from the river, follow: *Porta Salara*, *Porta Pia*, *Porta S. Lorenzo* (road to Tivoli), *Porta Maggiore* (to Palestrina), *Porta S. Giovanni* (to Frascati and Albano), *Porta S. Sebastiano* (Via Appia), *Porta S. Paolo* (to Ostia). Then, on the right bank of the Tiber: *Porta Portese* (to Porto), *Porta S. Pancrazio*, *Porta Cavaleggieri*, and *Porta Angelica*.

The Italian government has recently begun to fortify Rome by

a series of detached forts forming a circle of about 30 M. in circumference round the city.

The **Tiber** reaches Romes after a course of about 216 M., and intersects the city from N. to S. The water is turbid (the '*flavus Tiberis*' of Horace), and rises to a considerable height after continued rain. The average width of the river is about 65 yds. and its depth 20 ft., but it sometimes rises as much as 30-35 ft., as was the case during the great inundation of 1871. The construction of an artificial channel for the river is projected. The navigation of the river, by means of which the commerce of imperial Rome was carried on in both directions, with transmarine nations as well as with the Italian provinces, is now comparatively insignificant. The Tiber enters the city near the base of M. Pincio, and describes three curves within its precincts: the first towards the S.W., skirting the Vatican, the second to the S.E., bounding the Campus Martius and ending at the island and the Capitol, and the third to the S.W., quitting the city by the Aventine.

On the **RIGHT BANK** of the Tiber lies the more modern and smaller part of the city, divided into two halves: on the N. the *Borgo* around the *Vatican* and *St. Peter's*, encircled with a wall by Leo IV. in 851 and erected into a separate town; and to the S., on the river and the slopes of the Janiculus, *Trastevere*, which from ancient times has formed a tête-de-pont of Rome against Etruria, and was a densely peopled suburb in the reign of Augustus. These two portions are connected by the long *Via della Longara*, constructed by Sixtus V. — The banks of the Tiber are connected by **SIX BRIDGES**: the new *Ripetta Bridge*, the highest; the *Ponte S. Angelo* near the castle of that name, below which the *Ponte Leonino*, a suspension bridge, crosses from the Longara; then from Trastevere the *Ponte Sisto*; another traverses the island, the portion from Trastevere to the island being called *Ponte S. Bartolomeo*, and thence to the left bank the *Ponte de' Quattro Capi*; finally, below the island, is the *Ponte Rotto*.

The more ancient portion of the city, properly so called, lies on the **LEFT BANK**, partly in the ancient *Campus Martius*, a plain adjoining the river, and partly on the surrounding hills. Modern Rome is principally confined to the plain, while the **HEIGHTS** on which the ancient city stood are now to a great extent uninhabited, but have recently again begun to be occupied by houses. These are the far-famed Seven Hills of Rome. The least extensive, but historically most important, is the *Capitoline* (161 ft.), which rises near the Tiber and the island, and now forms to some extent the barrier between ancient and modern Rome. It consists of a narrow ridge extending from S.W. to N.E., culminating in two summits, separated by a depression: on the S.W. point, towards the river, stands the Palazzo Caffarelli, and on that to the N.E., towards the Quirinal, the church of S. Maria in Araceli. Contiguous to the Capitoline, in a N.E. direction, and separated from it by a depression which the

structures of Trajan considerably widened, extends the long *Quirinal* (170 ft.). On the N. a valley, in which the Piazza Barberini is situated, separates the Quirinal from the *Pincio* (164 ft.), which, as its ancient name 'collis hortorum' indicates, was occupied by gardens, and not regarded as part of the city. To the E. of the Quirinal, but considerably less extensive, rises the *Viminal* (177 ft.). Both of these may be regarded as spurs of the third and more important height, the *Esquiline* (246 ft.), which, forming the common basis of these two, extends from the *Pincio* on the N. to the *Cælius*. Its present distinguishing feature is the conspicuous church of S. Maria Maggiore; while S. Pietro in Vincoli and the ruins of the Thermae of Titus mark the ancient quarters which stood on the hill where it approaches the Viminal, Palatine, and *Cælius*. To the S. E. of the Capitoline, in the form of an irregular quadrangle, rises the isolated *Palatine* (165 ft.), with the ruins of the palaces of the emperors, and on the low ground between these hills lies the ancient Forum. Farther S., close to the river, separated from the Palatine by the depression in which the Circus Maximus lay, is the *Aventine* (151 ft.), with the churches of S. Sabina, S. Albina, etc. Lastly, to the E. of the latter, the long *Cælius* (161 ft.), with S. Gregorio and S. Stefano Rotondo; in the low ground between the *Cælius*, Palatine, and Esquiline is situated the Colosseum; and farther E., by the city-wall, between the *Cælius* and Esquiline, is the Lateran.

By far the greater portion of the walled area, which was inhabited during the imperial epoch by 1½-2 million souls, is now untenanted. On the Palatine, Aventine, *Cælius*, Esquiline, and the whole region immediately within the walls, streets once densely peopled are now replaced by the bleak walls of vineyards. The MODERN CITY is divided into two by the *Corso*, or principal street, which runs from N. to S., from the Porta del Popolo to the Piazza di Venezia near the Capitoline. The E. half, at the base and on the ridge of the *Pincio* and Quirinal, presents a modern aspect, and is the chief resort of strangers. The W. half, on the bank of the Tiber, consists of narrow and dirty streets, occupied by the poorer classes.

**Population.** At the date of the last census, 1st Dec., 1881, Rome contained 300,467 inhabitants. At the close of the papal régime the population was about 216,000 only. Considerably more than 100,000 of the inhabitants can neither read nor write; but there are now about 160 parish-schools with 531 teachers and 23,000 pupils. The monasteries formerly possessed about one-seventh of the buildings in Rome and one-eighth of the uncultivated area.

The following description of Rome is arranged in accordance with a division of the city into five districts, the extent of which is marked on the clue-map at the end of the Handbook. Each of these districts possesses monuments which in many respects impart to it a distinctive character, though of course numerous monuments of all periods are scattered throughout the city.

*I. Strangers' Quarter and Corso*, which constitute modern Rome, and are the chief centre of business.

*II. The Quirinal, Viminal, and Esquiline Hills*, to the E., anciently covered with houses, but now almost deserted.

*III. Rome on the Tiber*, the closely packed and tortuous city of the middle ages, the abode of the poorer classes.

*IV. Ancient Rome*, to the S., mostly uninhabited, but containing the chief monuments of antiquity.

*V. The Right Bank of the Tiber*, including the Vatican, St. Peter's, the Longara, and Trastevere.

Lastly, we add a description of the *Catacombs*.

### *I. Strangers' Quarter and Corso.*

The N. entrance to Rome is formed by the **Porta del Popolo** (Pl. I, 18), not far from the Tiber, through which, before the construction of the railroad, most visitors approached the Eternal City. The gate was constructed in 1561 by *Vignola*, and the side towards the town by *Bernini* in 1655, on the occasion of the entry of Queen Christina of Sweden. In 1878 it was enlarged by the addition of two side-portals. The gate is named after the adjoining church of S. Maria del Popolo, opposite which are the *Barracks of the Carabinieri*. Adjoining the barracks is a permanent *Exhibition of Art*, a collection of little value. — Outside the gate, on the right, is the Villa Borghese, see p. 160.

Within the gate lies the handsome \***Piazza del Popolo** (Pl. I, 18), adorned with an *Obelisk* between four water-spouting lionesses, which was brought by order of Augustus from Heliopolis after the defeat of Antony, placed in the Circus Maximus, and, according to the inscription, dedicated to the Sun. It was removed to its present position by order of Sixtus V. in 1589. The shaft is 78 ft. in height, and the whole monument with the pedestal and cross 118 ft. — Towards the W. the Piazza is bounded by an arched wall with figures of Neptune and Tritons, opposite which is a similar structure adorned with Roma between the Tiber and the Anio. On each side of the latter is an approach to the *Pincio* (p. 141).

Three streets diverge from the piazza on the S.: to the right the *Via di Ripetta* (p. 185), parallel with the river; in the centre the *Corso* (p. 145); and to the left the *Via del Babuino*, leading to the Piazza di Spagna (p. 143). — Between the two latter streets stands the church of S. Maria in Monte Santo, adjacent to which, on the right, is that of S. Maria de' Miracoli, both dating from the latter half of the 17th cent., with domes and vestibules, designed by *Rinaldi*, and completed by *Bernini* and *Fontana*.

\***S. Maria del Popolo** (Pl. I, 18), said to have been founded by Paschal II. in 1099 on the site of the tombs of the Domitii, the burial-place of Nero, which was haunted by evil spirits, was en-

tirely re-erected by *Baccio Pintelli* (?) or *Meo del Caprina*) under Sixtus IV. in 1477. The interior was afterwards decorated by *Bernini* in the rococo style. It consists of nave, aisles, transept, and octagonal dome, and contains handsome monuments of the 15th cent. (comp. p. xix) and other works of art. (The sacristan shows the choir and chapels; fee 1/2 fr.)

**RIGHT AISLE.** The 1st Chapel, formerly *della Rovere*, now *Venuti*, was painted by *Pinturicchio*: \*Altar-piece, Adoration of the Infant Christ; in the lunettes, life of St. Jerome. On the left, the tomb of Cardinal della Rovere, right, that of Cardinal di Castro; on the pillar to the left, a bust of F. Catel, the painter (d. 1857) by *Troschel*. — In the 2nd Chapel: Assumption of Mary, altar-piece by C. *Maratta*. 3rd Chapel, painted by *Pinturicchio*: above the altar, Madonna with four angels; on the left, Assumption of the Virgin; in the lunettes, scenes from the life of Mary; in the predelle representations of martyrs in grisaille; on the right, tomb of Giov. della Rovere (d. 1483); on the left, recumbent bronze figure of a bishop. — In the 4th Chapel marble-sculptures of the end of the 15th cent. above the altar: St. Catharine between St. Antony of Padua and St. Vincent; right, tomb of Marcantonio Albertoni (d. 1485); left, that of the Cardinal of Lisbon (d. 1508).

**RIGHT TRANSEPT.** On the right, tomb of Cardinal Podocatharus of Cyprus. Near it is a door leading into a passage, at the end of which is the sacristy, containing the former \*Canopy of the high-altar of Alexander VI. of the year 1492, with an ancient Madonna of the Sienese school and the beautiful monuments of (left) Archbishop Rocca (d. 1482), and (right) Bishop Gomiel.

**LEFT AISLE.** 1st Chapel, on the left and right of the altar, two ciboria of the 15th cent.; left, tomb of Card. Ant. Pallavicino (erected 1507). By an adjacent pillar the rococo monument of a Princess Chigi, by *Posi* (1771). — The \*2nd Chapel was constructed under the direction of Raphael by *Agostino Chigi* in honour of St. Mary of Loreto; on the vaulting of the dome eight \*Mosaics by *Aloisio della Pace* (1516), from Raphael's cartoons: — 'Around the central circular scene, which represents the Creator surrounded by angels, are grouped seven planet symbols and a genius leaning on a globe, separated by ornamental divisions. Each planet is represented by an ancient deity: Diana, Luna, Mercury, Venus, Apollo, Mars, Jupiter, and Saturn. They are pourtrayed in half-figure with appropriate action, and each is enclosed within a segment of the zodiac, on which rests an angel, either pointing to the Creator above or in the act of adoration. This association of gods and angels recalls the prophets and sibyls of Michael Angelo, each of whom is also accompanied by a genius. But Raphael's composition is entirely independent, with a distinct significance of its own, and one of a kind which shows the master's power in its highest manifestation'. — The altar-piece, a Nativity of the Virgin, is by *Sebastiano del Piombo*, the other pictures by *Salviati*. Bronze relief over the altar, Christ and the Samaritan woman, by *Lorenzetto*; in the niches four statues of prophets: over the altars (left) \*Jonah, perhaps designed by *Raphael*, and (right) Habakkuk, by *Bernini*; at the entrance, (left) Daniel, by *Bernini*, and (right) Elijah by *Lorenzetto*.

**LEFT TRANSEPT:** Tomb of Cardinal Bernardino Lonati (15th cent.).

In the CHOIR \*Ceiling-frescoes by *Pinturicchio* (1479): Madonna, the Four Evangelists, and the Four Fathers of the church, Gregory, Ambrose, Jerome, and Augustine, in excellent preservation, and long deservedly admired for the skilful distribution of space. Beneath are the \*Tombs of the cardinals Girolamo Basso and Ascanio Sforza by *Andrea Sansovino*, erected by order of Julius II. (1505), 'the perfection of sculpture combined with decoration'. The same pope is said to have caused the two fine stained-glass windows to be executed by *Claudius* and *William of Marseilles*.

The church gives a title to a cardinal. In the adjacent Augustinian monastery Luther resided during his visit to Rome (1510).

If we ascend the Pincio by the approaches above named (gates

closed one hour after Ave Maria), we observe in the first circular space two columns (*columnae rostratae*), adorned with the prows of ships, from the temple of Venus and Roma (p. 234); in the niches three marble statues, and above them captive Dacians, imitations of antiquities. Beyond these, a large relief. Halfway up are an antique granite basin, with a fountain, and under a loggia an *Equestrian Statue of Victor Emmanuel II.*, erected in 1878.

The \**Pincio* (Pl. I, 18), the *collis hortorum*, or 'hill of gardens', of the ancients, was probably called *Mons Pincius* from a palace of the Pincii situated here in the later period of the empire. Here were once the famous gardens of Lucullus, in which Messalina, the wife of Claudius, afterwards celebrated her orgies. A vineyard belonging to the monastery of S. Maria at the foot of the hill was converted by *Valadier*, during the Napoleonic régime into beautiful pleasure-grounds, the *Passeggiata* of Rome. This is a fashionable drive in the evening, when the Italians frequently pay and receive visits in their carriages, presenting a gay and characteristic scene. A military band generally plays here two hours before sunset, attracting a large audience of all classes. The walks are shaded by plantations and groups of trees, and (as suggested by Mazzini in 1849) adorned with busts of celebrated Italians, to which recently many additions have been made.—The projecting terrace at the summit (151 ft.) commands a magnificent \*VIEW of modern Rome.

Beyond the Piazza del Popolo with the buildings above described, on the opposite bank of the Tiber, rises the huge pile of St. Peter's, adjoining which is the Vatican to the right, and near it the city-wall. Among the hills which bound the horizon, the point planted with cypresses to the right, where the yellow Villa Mellini is situated, is Monte Mario. To the left of St. Peter's, close to the Tiber, which is not visible, is the round castle of S. Angelo, so-called from the bronze angel which crowns it. The pine-grove on the height to the left of the castle belongs to the Villa Doria-Pamphilj. Farther to the left, on the height, the facade of the Acqua Paola, adorned with a cross. Between the spectator and the river is a labyrinth of houses and churches. The following points serve as landmarks. Of the two nearest churches that with the two towers to the right is S. Giacomo in the Corso, that with the dome to the left, S. Carlo in the Corso; between the two appears the flat dome of the Pantheon, beyond which a part of the Campagna is visible. To the left of this, on the height in the distance, rises the long, undecorated side of the church of S. Maria in Araceli, and behind it appears the tower of the senatorial palace on the Capitol. On the right side of the Capitol lies the Palazzo Caffarelli (German embassy), in front of which the upper part of the column of M. Aurelius in the Piazza Colonna is visible. Adjacent to the Capitol, on the left, is the bright-looking Villa Mills, shaded by cypresses, on the Palatine. Farther to the left a low brick-built tower on the Quirinal, the so-called Torre di Nerone. To the extreme left, and less distant, is the extensive royal palace on the Quirinal.

The N. side of the Pincio is supported by lofty walls, opposite which are the well-planted grounds of the Villa Borghese. On the E. side we obtain a view of a large fragment of the city wall. In a small round space near the middle of the hill, near a *Café*, rises an *Obelisk*, which Hadrian once erected in Egypt to the memory of Antinous. It was afterwards brought to Rome, and erected here in 1822.

Leaving the Pincio by the S. gate, we observe to the left the white Villa Medici with its two corner-turrets (see below). In front of it is an avenue of evergreen-oaks and a fountain, whence a celebrated view of St. Peter's, most striking towards evening or by moonlight, is obtained.

The **Villa Medici** (Pl. I, 18), erected in 1540 by *Annibale Lippi* for Cardinal Ricci da Montepulciano, came into possession of Cardinal Alessandro de' Medici about 1600, and afterwards belonged to the grand-dukes of Tuscany. In 1801 the French academy of art, founded by Louis XIV., was transferred hither. The garden is open to the public, and is entered by the gate to the left, or by the staircase to the right in the house (5-6 soldi).

Among the ancient reliefs built into the walls of the tastefully decorated façade of the villa next to the garden is one of the 'Judgment of Paris', the subject of a famous engraving by Marc Antonio. The wing contains a **COLLECTION OF CASTS** (open daily, except Sat., 8-12, and for three hours in the afternoon before dusk), comprising many from statues not preserved at Rome, e.g. from the Parthenon of Athens, and the museum of the Louvre, which are valuable in the history of art. Adjoining the wing is a terrace, the front-wall of which is adorned with casts. — We then enter by a side-door, opposite the end of the museum of casts, ascend, and traverse the oak-grove to the right. We next ascend 60 steps to the "BELVEDERE, whence a charming panorama is enjoyed.

On the N. the shady grounds of the Villa Medici are bounded by the Pincio. Most of the statues with which they are adorned are modern.

The street passing the front of the Academy ends in the **PIAZZA DELLA TRINITÀ**, where to the left rises the church of SS. Trinità de' Monti. The *Obelisk* in front of it, a conspicuous object from many points, is an ancient imitation of that in the Piazza del Popolo, and once adorned the gardens of Sallust.

**SS. Trinità de' Monti** (Pl. I, 20), erected by Charles VIII. of France in 1495, and plundered during the French Revolution, was restored by *Magri* in 1816 by order of Louis XVIII. It is open on Sundays only, before 9 a.m., and in the evening at Vespers (1 hr. before Ave Maria), when the nuns, for whom Mendelssohn composed several pieces, perform choral service with organ-accompaniment. When the door is closed, visitors ascend a side-staircase on the left, and ring at a door under a roof.

**LEFT**, 1st Chapel: Cast of the Descent from the Cross, by *Achtermann*. 2nd Chapel: altar-piece al fresco, "Descent from the Cross, by *Daniel da Volterra*, his master-piece (much injured and freely restored); the excellence of the drawing and composition is attributed to the aid of Michael Angelo. 3rd Chapel: "Madonna, altar-piece by *Veit*. 4th Chapel: "St. Joseph, by *Langlois*. 6th Chapel: Christ, the Wise and Foolish Virgins, and Return of the Prodigal, an altar-piece by *Seitz*. — **RIGHT**, 3rd Chapel: Assumption of the Virgin, *Dan. da Volterra*. 5th Chapel: Presentation in the Temple, Adoration of the Magi, Adoration of the Shepherds, of the school of Raphael. 6th Chapel: Resurrection, Ascension, Descent of the Holy Ghost, school of Perugino. — In the TRANSEPT, which is supported by Gothic arches, paintings by *Perino del Vaga* and *F. Zuccaro*.

The convent connected with the church has been occupied by the Dames du Sacré Cœur (teachers of girls) since 1827.

We quit the piazza to the left by the *Via Sistina*, which leads in

5 min. to the Piazza Barberini (p. 162), and in 20 min. more to S. Maria Maggiore (p. 176). To the right is the small *Via Gregoriana*, which after 3 min. is intersected by the *Via Capo le Case*.

Here, on the right, Via Sistina No. 64, is the **Casa Zuccari**, once the house of the family of the artists of that name (marked by a memorial-tablet in 1872; paintings by Federigo Zuccaro on the ground-floor). At the beginning of this century it was occupied by the Prussian consul Bartholdy (whence it is also named *Casa Bartholdy*), who caused one of the rooms to be adorned with \*FRESCOES from the history of Joseph by German artists then at Rome. (The hours for seeing the frescoes are frequently changed. Enquiry should be made of the porter; fée 1 fr.)

On the long window-wall: left, *Overbeck*, Selling of Joseph; right, *Veit*, Joseph and Potiphar's wife. Short window-wall: *Cornelius*, Recognition of the brethren; in the lunette above: \**Overbeck*, The Seven Lean Years. Second long wall: left, Joseph's interpretation of the dreams in prison; right, the Brethren bringing Jacob the bloody coat, both by *W. Schadow*. Second short wall: *Cornelius*, Joseph's interpretation of Pharaoh's dream; in the lunette above, \**Veit*, The Seven Years of Plenty. The two allegorical scenes are among the finest creations of modern German art.

The long *Scala di Spagna* (Pl. I, 20; 'Gradinata di S. Trinità de' Monti'), which descends from S. Trinità to the Piazza di Spagna by 125 steps, was constructed by Al. Specchi and de Sanctis in 1721-25. Models for artists with their picturesque costumes frequent its vicinity, especially towards evening.

The **Piazza di Spagna** (Pl. I, 17; 82 ft.), the centre of the strangers' quarter, is enclosed by hotels and attractive shops. At the foot of the steps is *La Barcaccia* (barque), a tasteless fountain by Bernini. Towards the N. the *Via del Babuino*, in which there are also many hotels, leads to the Piazza del Popolo (see p. 139). In the S. prolongation of the long Piazza di Spagna rises the *Column of the Immacolata* (Pl. I, 20, 1), erected by Pius IX. in honour of the 'Immaculate Conception of the Virgin', a dogma promulgated in 1854; on the top of the cipolline column stands the bronze statue of Mary; beneath are Moses, David, Isaiah, and Ezekiel.

At the S. end of the piazza is the *Collegio di Propaganda Fide* (Pl. I, 19, 16), founded in 1662 by Gregory XV., and extended by his successor Urban VIII. (whence 'Collegium Urbanum'), an establishment for the propagation of the Roman Catholic faith, where pupils of many different nationalities are educated as missionaries. The printing-office of the college was formerly celebrated as the richest in type for foreign languages. — On the right is the *Palazzo di Spagna*, or palace of the Spanish ambassador, whence the piazza derives its name. Opposite lies the small *Piazza Mignanelli*.

Opposite the Scala di Spagna is the *VIA DE' CONDOTTI*, with its numerous shops of jewellery, mosaics, antiquities, and photographs. It terminates in the Corso (see p. 145).

To the S.E. from the Piazza di Spagna runs the *Via de' Due Macelli*, to the left of the Propaganda, and to the right the **VIA DI PROPAGANDA**. The latter leads to **S. Andrea delle Fratte** (Pl. I, 19) at the corner of the *Via di Capo le Case*, the next cross-street. This church was erected under Leo XI. by *La Guerra*; the tasteless dome and campanile are by *Borromini*; the façade was added in 1826 by *Valadier* in accordance with a bequest by Card. Consalvi.

The pictures in the **INTERIOR** are poor works of the 17th cent.: the two angels by the tribune, by *Bernini*, were originally destined for the bridge of S. Angelo. In the 2nd Chapel on the right is (on the right side) the monument of Lady Falconnet by *Miss Hossmer*; on the last pillar to the right, in front of the aisle, the monument of the artist R. Schadow (d. 1822), by *E. Wolff*. In the 3rd Chapel to the left, by the right wall, is the tomb of Angelica Kaufmann (d. 1807). The Danish archæologist Zoëga and a converted prince of Morocco are also interred in this church.

Following the *Via di Capo le Case* we reach the church of **S. Giuseppe a Capo le Case** (Pl. I, 19), adjoining which is the **MUSEO ARTISTICO-INDUSTRIALE**, a collection of the products of the artistic industries of Italy (adm. daily except Wed., 9-3, 50-c.). Descriptive labels are attached to the articles exhibited.

The *Vestibule* and *Room I.* contain ancient terracottas (of little importance; the best pieces, from Cervetri, freely restored), Italian majolica, and porcelain. — In the other rooms are carvings in wood and ivory, keys, bronze shields of the 15-17th cent., plaster casts (of the Iron Crown at Monza, the altar-panels of the sacristy in the cathedral of Salerno, etc.), glass from Murano, enamels, works in metal, etc. — On the first floor carpets, tapestry, etc., are exhibited.

At the end of the *Via di S. Andrea delle Fratte* we enter the narrow **VIA DEL NAZZARENO** to the left. On the left is the *Collegio Nazzareno* (Pl. I, 19; ancient statues in the court), founded by Card. Tonti in 1622 for the education of poor boys. Opposite is the *Pal. del Bufalo* (Pl. I, 19, 6). Then, to the left, the *Via dell' Angelo Custode* (with the small church of *Ss. Angeli Custodi* on the right) and the *Via del Tritone* lead direct to the Piazza Barberini (p. 162).

We turn to the right into the **VIA DELLA STAMPERIA**, so called from the ex-papal *Printing Office* situated in it (right). Adjacent to the latter are the extensive Engraving Institute (*Regia Culcografia*, p. 109) and the office of the *Minister of Commerce*. No. 4 is the entrance to the German *Artists' Association*.

We now reach the **\*Fontana di Trevi** (Pl. I, 19), which vies in magnificence with the *Acqua Paola*. It is erected against the Palazzo Poli, and was completed from a design by *Nicce. Salvi* in 1762; in the central niche Neptune, by *Pietro Bracci*, at the sides Health (left) and Fertility (right); in front, a large stone basin.

The ancient *Aqua Virgo*, now *Acqua Vergine*, which issues here, was conducted by M. Agrippa from the Campagna, chiefly by a subterranean channel 14 M. in length, to supply his baths at the Pantheon (p. 195), in B.C. 27. It enters the city by the Pincio, not far from the Porta del Popolo. The name originated in the tradition that a girl once pointed out the spring to thirsty soldiers. The fountain was restored by Hadrian I., Nicholas V., and others. In 1453 the latter pope conducted hither the main stream of the aqueduct, and the fountain then exchanged its ancient name for its present name of *Trevi* (a corruption of 'Trivio'), which it

derives from its three outlets. This aqueduct yields daily upwards of 13 million cubic feet of water, perhaps the best in Rome. The fountains in the Piazza di Spagna, the Piazza Navona, and the Piazza Farnese are supplied from the same source. An ancient arch of this aqueduct, with an inscription by its restorer the Emp. Claudius, is to be seen at No. 12, Via del Nazzareno, in the court. — On quitting Rome, the superstitious partake of the water of this fountain, and throw a coin into the basin, in the pious belief that their return is thus ensured.

Opposite the fountain is *SS. Vincenzo ed Anastasio* (Pl. I, 19, 3), erected in its present form, with a degraded façade, from designs by M. Lunghi, Junr., by the well-known Card. Mazzarini.

The Via di S. Vincenzo terminates in the Via della Dataria (left), which leads to the Quirinal (p. 168). The busy *Via delle Muratte* (p. 148) leads to the right from the Fontana Trevi to the Corso.

### The Corso.

The \*Corso, which corresponds with the ancient *Via Flaminia* leading from the Capitol, extends from the Piazza del Popolo (p. 139), between the Via di Ripetta and Via del Babuino, to the Piazza di Venezia, and is now the principal street of Rome, with numerous shops, and enlivened, especially towards evening, by crowds of carriages and foot-passengers. The Carnival is celebrated here, and the street is then thickly strewn with puzzolana earth for the races, the horses starting from the Piazza del Popolo. From the Piazza del Popolo to the Via Condotti is a distance of 750 yds., thence to the Piazza Colonna (p. 147) 520, and to the Piazza di Venezia 610 yds. more: in all 1880 yds., or upwards of a mile. The numerous streets and lanes on the right lead to the crowded purlieus on the Tiber, those on the left to the tops of the hills.

The first part of the street as far as the Piazza S. Carlo is less frequented than the other portions. No. 518, to the right, between the first two cross-streets, is the *Pal. Rondinini* (Pl. I, 17, 18), the court of which contains an unfinished Pietà by *Michael Angelo*. No. 18, the house opposite, was once inhabited by *Goethe*; inscription: 'In questa casa immaginò e scrisse cose immortali Wolfgango Goethe. Il Comune di Roma a memoria del grande ospite 1872.'

On the right, beyond the third cross-street, is the church of *S. Giacomo in Augusta*, or *degli Incurabili* (Pl. I, 17, 2), with a façade by C. Maderna. It belongs to the adjoining surgical hospital, which extends to the Via Ripetta and accommodates 340 patients (founded 1338, enlarged 1600). Nearly opposite, on the left, is the small Augustinian church of *Gesù e Maria*, with façade by Rinaldi. — [In the Via de' Pontefici, the third transverse street from this point to the right, is the Mausoleum of Augustus (p. 185).]

The Corso next leads to the PIAZZA S. CARLO, in which, on the right, is *S. Carlo al Corso* (Pl. I, 17), the national church of the Lombards, and the resort of the fashionable world, with a tasteless façade. It was erected in the 17th cent. by *Onorio Lunghi* and completed by *Pietro da Cortona*.

Ceiling-paintings in the INTERIOR by *Giacinto Brandi*. Over the high-altar is one of the finest works of *Carlo Maratta*: the Virgin recommending S. Carlo Borromeo to Christ. (The heart of S. Carlo is deposited under this altar.) Chief festival of the church, 4th Nov.

To the left the *Via de' Condotti* diverges to the Piazza di Spagna (p. 143); its prolongation to the right, *Via della Fontanella di Borgheze*, leads to the Palazzo Borgheze (p. 186) and the Ponte S. Angelo (p. 278).

Farther on in the Corso, on the right, No. 418 A, is the spacious *Palazzo Ruspoli*, built by Ammanati in 1586, and now containing the *Banca Nazionale*.

To the left the *Via Borgognona* and *Via Frattina* diverge to the Piazza di Spagna. In a small piazza on the right side of the Corso, opposite the *Via Frattina*, rises S. *Lorenzo in Lucina* (Pl. I, 16), a church of ancient origin, but frequently restored. The only old part is the campanile, the top of which is modern. The church and adjoining monastery have belonged to the Minorites since 1606.

The Portico is supported by four columns; at the door are two half-immured mediæval lions. — In the INTERIOR, by the 2nd pillar to the right, is the tomb of Nic. Poussin (d. 1665), erected by Chateaubriand; above the high-altar a Crucifixion by *Guido Reni*.

A new Protestant Church is also situated in this piazza. — Omnibuses to the Piazza of St. Peter and the rail. station, see Appx.

Farther on, to the right, a little back from the street and partly concealed by other houses, is the unfinished *Pal. Fiano* (Pl. I, 16, 8). In front of it, in the Corso (see inscription opposite, No. 167, recording that Alexander VII. levelled and widened the Corso for the horse-races) a triumphal arch of M. Aurelius stood until 1662 (reliefs in the palace of the Conservatori, p. 214).

On the right is the *Pal. Teodoli* (No. 385). Opposite to it the *Via delle Convertite* leads to the *Piazza di S. Silvestro*, in which rises the venerable church of S. *Silvestro in Capite* (Pl. I, 16), erected, together with a monastery, by Paul I. (757-67) on the site of his own house. The entrance-court has been preserved, but the church has been frequently rebuilt. The 'head of John the Baptist' has been preserved here since the 13th cent. (festival, 31st Dec.). Part of the monastery has been converted into the handsome **Post and Telegraph Office**, which has entrances from the piazza and the *Via della Vite*. Another part of the old monastery contains the ministerial *Offices of Public Works*. — Opposite S. Silvestro is the English *Church of the Trinity* (p. 111), erected in 1874, with a handsome façade in the early-Renaissance style. — At No. 11, *Via di Mercede*, which leads to the E. from the *Piazza di S. Silvestro*, is a tablet recording that *Sir Walter Scott* lived here when at Rome in 1832.

On the right is the *Pal. Verospi* (No. 374), now *Torlonia*, erected by Onorio Lunghi, and restored by Alessandro Specchi. A loggia on the first floor is adorned with pleasing mythological frescoes by *Fr. Albani*, distantly recalling the famous Farnesina works (p. 326).

To the right, farther on, at the corner of the Piazza Colonna, is the extensive **Pal. Chigi**, begun in 1526 by *Giac. della Porta*, and completed by *C. Maderna*. It contains a few antiques and a small collection of pictures, but is not open to the public. Admission to the 'Biblioteca Chisiana', with its valuable MSS., must be obtained through the traveller's ambassador (comp. p. 108).

The handsome \***Piazza Colonna** (Pl. I, 16) is bounded on the N. by the Pal. Chigi, and on the S. by the *Pal. Ferrajuoli* (Pl. 20). In the Corso, to the E., is the *Pal. Piombino* (Pl. 22), and opposite the Corso the former *Post Office*, with a portico of ancient Ionic columns from Veii (p. 385).

The \***Column of Marcus Aurelius**, rising in the centre of the piazza named after it, is embellished like that of Trajan with reliefs from the emperor's wars against the Marcomanni and other German tribes on the Danube.

The column consists of 28 blocks, besides the basement and capital, in all 95 ft. in height, and is approached by steps. In 1589 Sixtus V. caused it to be restored and crowned with a statue of St. Paul. At that period it was ascribed to Antoninus Pius, after whom it is still frequently named.

The four large *Candelabra* are of recent date. The piazza is much frequented in the evening. Military music here in the height of summer (p. 118). — From the Piazza Colonna to the Ponte S. Angelo, see p. 192.

Adjoining the Piazza Colonna (beyond the old post-office) is the **PIAZZA DI MONTE CITORIO**, on the right side of which is the spacious **Camera de' Deputati** (Pl. I, 16, 24), formerly the police-office. The design of the building by *Bernini* was afterwards modified by *C. Fontana*.

The court in the interior was roofed over in 1871, and fitted up for the use of the Italian parliament. The sittings usually take place in the afternoon. Entrance to the public seats at the back, No. 10. The door-keeper will sometimes provide visitors with better places (fee 1 fr.).

The rising of the piazza towards the N. is due to the buried ruins of the vast amphitheatre of *Statilius Taurus*, erected B.C. 31, and the only one at Rome before the construction of the Colosseum. Rows of seats have been discovered here at a depth of 88 ft. below the present level of the piazza.

The *Obelisk* in the centre of the piazza, like that in the Piazza del Popolo (p. 139), was brought to Rome by Augustus, and used as the indicator of a sun-dial. It stood till the 9th cent., was afterwards damaged, but was restored and erected here in 1789 under Pius VI. It was originally erected in the 7th cent. B.C. by *Psammetichus I.* Height, including the globe and pedestal, 84 ft.

The Pantheon (see p. 194) may be reached hence by turning to the right at the foot of Monte Citorio (S.W.), and crossing the small Piazza Capranica (p. 196). We turn to the left and proceed to the **PIAZZA DI PIETRA**, in which is the \***Dogana di Terra** (Pl. I, 16, 18), formerly a custom-house, now the exchange. Imbedded in the fa-

façade are eleven Corinthian columns, 41 ft. high, of a temple, which once possessed fifteen in its length and eight in its breadth. The style is mediocre, and not earlier than the 2nd century. The edifice is generally, but without authority, called the *Temple of Antoninus Pius*.

The *Via de' Pastini* leads hence to the Pantheon (p. 194), while the Corso is regained by the *Via di Pietra* to the left.

In the church of S. Maria in Campo Marzo (Pl. I, 16, 2), to the W. of the Piazza di Monte Citorio, are the new *State Archives*, containing charters and deeds of the ex-papal authorities, suppressed monasteries, etc. — *Pal. di Firenze*, *Pal. Borghese*, see p. 186.

Continuing to follow the Corso from the Piazza Colonna, we observe, to the left, opposite the above-named *Via di Pietra*, the *Via delle Muratte* (p. 145), leading to the Fontana Trevi.

Farther on, also on the left, where the Corso expands into the 'Piazza Sciarra', we reach the \***Palazzo Sciarra-Colonna** (No. 239; Pl. I, 16), the handsomest palace in the whole street, erected in the 17th cent. by *Flaminio Ponzio*, with a portal of later date.

The PICTURE GALLERY in this palace has long been supposed to have been partly sold, while the rest was expected to share the same fate. Visitors are not admitted without a recommendation from high quarters, and then usually to part of the gallery only. Principal works: *Raphael*, Violin-player, dated 1518 (differing from Raphael's other portraits in the treatment of the fur and in other particulars; name of the person represented unknown); *Palma Vecchio*, Female portrait, signed 'Tambend', usually known as the 'Bella di Tiziano'; *Bern. Luini*, 'Vanity and Modesty', half-figures, the heads resembling those of Leonardo in type; *Caravaggio*, Players; *Perugino*, St. Sebastian; *Guido Reni*, Magdalene, a work which it is difficult to appreciate after 'Titian's Bella', but a good specimen of the master's female heads.

The *Via del Caravita*, the first side-street on the right, leads to the **PIAZZA DI S. IGNAZIO** (Pl. II, 16), in which is the Jesuit church of **S. Ignazio**, designed by the *Padre Grassi*, with a façade by *Algardi*. The building was begun by Card. Ludovisi in 1626, after the canonisation of the saint, but not completed till 1675.

**INTERIOR.** The impression is marred by the bad taste of the decorations, which, however, are less obtrusive than in most Jesuit churches. The paintings on the vaulting, dome, and tribune, and the picture over the high-altar are by the *Padre Pozzi*, an able master of perspective, by whom the chapel of St. Lod. Gonzaga, in the aisle to the right, was also designed. The perspective of the paintings on the ceiling and dome is correctly seen from a circular stone in the centre of the nave.

On the S. the choir of the church adjoins the Jesuit **Collegio Romano** (Pl. II, 16), formerly well attended, where the higher branches of classics, mathematics, philosophy, etc., were taught, and degrees conferred. The extensive building was erected at the end of the 16th cent., under Gregory XIII. and Sixtus V., by *B. Ammanati*. The massive principal façade looks towards the Piazza del Collegio Romano. A number of the rooms contain the new *Biblioteca Vittorio Emanuele*, consisting of the old Library of the Jesuits (63,000 vols.

and 2000 MSS.), augmented by the libraries of many suppressed monasteries (in all about 450,000 vols. and several thousand MSS.). The library (adm., see p. 108) has a well-arranged reading-room, and is connected by a bridge with the *Biblioteca Casanatensis* (p. 197). — The building also contains the *Liceo Ennio Quirino Visconti* and several collections, the chief of which is the —

**Museo Kircheriano**, founded by the learned *Athanasius Kircher*, born in 1601, a Jesuit and teacher at Würzburg in 1618, afterwards professor of mathematics at the Coll. Romano, and celebrated for his mathematical and scientific researches (d. 1680). The museum was acquired by government in 1870, and has been from time to time enlarged by objects found in the Columbaria at the Porta Maggiore and in other recent excavations. It has now been determined to transfer all objects not included in the original Jesuit collection to the new Museum in the Thermae of Diocletian; and as the work of removal has already begun, the following description can only be temporarily accurate. The museum is open daily, 9-3; adm. 1 fr., Sun. free. The director is *Commendatore Pigorini*.

The collections are exhibited in four corridors, surrounding a rectangular court. We first turn to the left, and enter the —

I. Room, with a modern mosaic pavement designed in an ancient style. Numerous fragments of ancient terracottas are built into the walls. The *Cabinets* contain terracotta figures (chiefly votive), lamps, clay vessels, and small objects in glass and ivory. *1st Cab. to the left*: Silver goblets found in the mineral spring at Vicarello (p. 337), among which are three in the form of milestones and inscribed with the names of the chief stations on the route from Cadiz in Spain to Rome. *2nd Cab. to the right*: Large bronze tablet with a dedicatory inscription to Minerva in the Faliscan dialect; above, an iron ring with a bronze label bearing the inscription 'I have run away, catch me, and restore me to my master, who will reward you with a solidus', generally supposed to have been intended for a slave, but more probably a dog-collar. *2nd Cab. to the left*: Book consisting of seven leaden leaves inscribed with mystic formulae (dating from the end of the 2nd cent. A.D.). *3rd Cab. to the right*: Water-pipes and catapult missiles of lead. The statuettes and busts scattered throughout the room are of little value. — We now turn to the left into the —

II. Room, containing early-Christian tombstones and sarcophagus-reliefs. In the centre is a piece of ancient wall, in a black frame, with a caricature of the Christians scratched upon it: a man with the head of an ass, affixed to a cross, with a man at the side, and the words Άλεξανδρος οἰβάτε Θεόν (Alexamenos worships God), found in the Pædagogium on the Palatine (comp. p. 249). — The *Cabinets* contain mediæval and Oriental curiosities forming part of the original Kircher collection. — We now retrace our steps, pass through a small ante-room, with unimportant marble heads, reliefs, and statuettes, and enter the —

III. CORRIDOR OF THE BRONZES. *Cabinets 1-3, to the left*: Egyptian statuettes in wood and bronze, Etruscan idols, etc. The *Table Cases* on the right and left contain a valuable collection of ancient Roman and Italian copper money (*aes grave*). On the walls are fragments of mural paintings; the figure in the centre (No. 8) is the goddess Fortuna. *Cab. 4-6, to the left*: Small statuettes in bronze. To the right, by the 3rd window, two larger bronzes: Bacchus, Youth bearing a burden. — By the 4th window is the most valuable object in the museum, the so-called "Ficoronian Cista", named after its first owner, dating from the 3rd cent. B.C., and found near Palestrina in 1744. It is a toilet-casket of cylindrical form, adorned with admirably-engraved designs, representing the arrival of the Argonauts in Bithynia, and the victory of Polydeuces over king Amycus.

The feet and the figures on the lid are of inferior workmanship; on the latter the inscriptions: 'Novios Plautios med Romai (me Romæ) fecid', and 'Dindia Macolnia fileai dedit' (comp. Introd.). Between the windows hangs a copy. — *Table Cases 23, 24, to the left:* Gems and glass-pastes. *Case 25:* 'Tabula Patronatus', or diploma conferring the freedom of the town of Mididi in Africa on the consul Valerius Proculus, A.D. 321 (in bronze). *Case 26:* 'Strigiles', or scrapers, for use in the palaestra. Between the 4th and 5th windows, a large arm in bronze. By the 5th window, an ancient bronze <sup>\*</sup>Vessel, inlaid with silver. *Cab. 7, to the left:* Small bronzes, including a curious Etruscan group of ploughers; caricature statuettes. *Cases 27, 28:* Surgical instruments, spoons. *Case 29:* Locks and keys. *Case 30:* Rings. *Case 31:* Scales and weights. *Case 32:* Bells. Above hang the <sup>\*</sup>Mural Paintings found in a columbarium at the Porta Maggiore (p. 182) in 1875, representing scenes from the mythical period of Roman history. They are unfortunately seriously damaged, and are rapidly fading. Above them are the copies made immediately after their discovery. The following are in the best preservation: Romulus and Remus as shepherds; Exposure of the twins; Rhea Silvia surprised by Mars; Amulius pronouncing judgment upon the guilty Rhea Silvia. — The Case below the 7th window, to the right, contains bronze chains, weapons, and nails (worn as amulets, some with mystic characters), and also iron weapons and vessels. *Cab. 11, 12, to the left:* Raised figures in sheet bronze, and bronze handles from cists. To the right, below the 8th window, *Case 45*, Water-cocks; *46*, Harness, two 'fibulae', or brooches, with fine glass enamel; *47*, Articles in lead. To the left, *Cases 33-35*, Bracelets; *36-38*, Handles, some very tasteful. Above, continuation of the <sup>\*</sup>Mural Paintings; Scene with sitting female figures, of unknown import; Building of Alba Longa; Battle on the Numicus between the Latins and the Rutuli; Æneas crowned by Victory after the defeat of Turnus, who lies dead on the ground; Battle, and Building of Lavinium. — *Cabs. 13-16, to the left:* Etruscan bronze mirrors, some with fine engraved scenes. — The following room (badly lighted) contains numerous bronze vessels, candelabra, lamps, helmets, greaves, and weapons. Above, to the right, is a beam from the ship of Tiberius found in the Lake of Nemi (see p. 368).

The extensive Ethnographical Collections are arranged in three corridors parallel with the Via del Caravita. That next the court contains objects from Australia; the central one contains the American collection, in which the wooden masks with mosaic incrustations from Mexico (in the glass-case by the entrance) should be noticed; while that adjoining the street is devoted to Asiatic and African curiosities. Full information given on the labels attached.

We now turn to the right into the long corridor on the side next the Via del Collegio Romano, which contains the Palæontological Collections. In the first five sections are objects of the stone period, in the next three objects from lake-dwellings, and in the next three objects of the bronze period. The 12th section contains a model of a Sardinian *Nurago*, or conical tower supposed to have been erected by the aboriginal inhabitants of Sardinia as a refuge in case of hostile attack.

We again turn to the right and enter the room containing the <sup>\*\*</sup>Treasure of Praeneste, found at Palestrina about the year 1877 and purchased by Government. The chief objects are exhibited in the *Cabinet* in the centre: No. 1. Breast (or head) decoration, with 131 lions, horses, and various fantastic animals attached to it in rows, the details of which are most elaborately executed in granulated work; at the ends are two cylinders terminating in heads of animals, and enriched with the Grecian pattern in a similar style. Of the three adjacent golden cylinders, the finest is No. 4, embellished with two rows of figures of animals and exquisite arabesques. The small rod found in the cylinder lies alongside of it. No. 2. Golden fibula; to the right, 45-49. Fragments of an ivory relief with delicately-executed figures. Behind, on a pedestal, 26. Fragments of a silver bowl, with representations of four boats, Egyptian symbols and figures, and a battle-scene (in the centre), and inscribed with a Phœnician name in small characters (above the wing of a hawk); 25. Elegant

silver bowl, the interior adorned with a central figure and two rows of gilded reliefs (royal hunting-scenes, horses, and birds), and terminating in a snake. 23. Large round silver-gilt goblet, with six snakes forming the handles; the bowl is decorated with rows of figures of armed men, wild beasts, and birds. 24. Silver-gilt bowl, the interior of which is enriched with two rows of horses, oxen, birds, and trees; it was found adhering to an oxydised iron axe (No. 89, in Cab. V), which has taken the impression of part of it. 20. Golden vessel of graceful form, with two sphinxes on each handle. Below, 27. Silver dagger, with a handle of electrum (alloy of gold and silver) inlaid with amber fastened with electrum wire; adjacent, the fragments of the silver sheath. 28. Large iron dagger, with a silver sheath richly ornamented with figures of animals; the end of the sheath, now broken off, consists of an open lotus-flower in silver, adorned with gold globules. 51. Two ivory wings with lacunars, bearing traces of colouring. — The two *Cabinets* below the windows contain fragments of silver and bronze vessels. In *Case V.* are the largest objects of the treasure of Praeneste: 75. Fragments of a large caldron with griffins' heads as handles; 72. Iron tripod, with bronze bowl, the margin of which is embellished with three human figures and three animals, in a very primitive style. Opposite the door is a large ancient vessel with fantastic figures of animals (much damaged).

One of the following rooms (adm. by special permission) contains the records of the Arvales, enumerating the festivals of the brotherhood and other details (comp. pp. 346, 347).

The OBSERVATORY, which acquired a European reputation under *Padre Secchi* (d. 1878), is shown in the forenoon to visitors with an introduction. A signal is given here daily when the sun attains the meridian, which is announced by a cannon from the castle of S. Angelo.

In the Corso, beyond the Piazza Sciarra, on the right, is the *Palazzo Simonetti* (No. 308). Opposite is **S. Marcello** (Pl. II, 16), in the small piazza of that name, a church mentioned as early as 499, re-erected by *Giacomo Sansovino* in 1519, and recently entirely modernised. The poor façade is by *Carlo Fontana*.

The 4TH CHAPEL on the right contains paintings by *Perino del Vaga*, completed after his death by *Dan. da Volterra* and *Pellegrino da Modena*, and the monument of the celebrated Card. *Consalvi* (d. 1824), minister of *Pius VII.*, by *Rinaldi*. Paintings in the TRIBUNE by *Giov. Battista da Novara*; those of the 2ND CHAPEL to the left by *Fed. Zuccaro*.

On the right is the small church of *S. Maria in Via Lata*, mentioned as early as the 7th cent., but in its present form dating from the 17th; façade by *Pietro da Cortona*; from the vestibule a staircase ascends to an oratory in which St. Paul and St. Luke are said to have taught. The *Via Lata* (called *Via Flaminia* outside the town; p. 357) was the ancient main street of the city, nearly corresponding with the present Corso. Below this church and the *Palazzo Doria* lie extensive ancient walls, which once belonged to the *Septa Julia*, an edifice begun by Cæsar and completed by Agrippa, used for taking the votes of the national assembly, but converted into a market-place in the reign of Tiberius, when this practice had fallen into disuse.

Adjoining *S. Maria in Via Lata* is the \**Palazzo Doria*, formerly *Pamphilj* (Pl. II, 16), an extensive pile of buildings, and one of the most magnificent palaces in Rome; façade towards the Corso by *Val-*

*vasori*, that towards the Coll. Romano by *P. da Cortona*, and another towards the Piazza di Venezia by *P. Amati*. The handsome court, surrounded by arcades, is entered from the Corso (No. 305). To the left is the approach to the staircase ascending to the \***Galleria Doria** on the 1st floor (Tues. and Frid., 10-2; during the Easter fortnight, daily; catalogues in each room; fee  $\frac{1}{2}$  fr.). — The Doria Gallery resembles the other Roman collections in being devoted to no particular school, and in possessing examples of every different style, but the founders have perhaps shown a preference for works of the 17th century. The ante-chambers are badly lighted, so that the pictures are not seen to advantage, but most of the works here are hardly above mediocrity. The visitor should, however, note the predella of a now lost altar-piece by *Peselli* (II. Room, 29, 39), a good specimen of early-Florentine painting, and the Madonnas of *Niccolò Rondinello* (II. Room), a little known master, who has happily imitated the golden colouring of the old Venetians, and is one of Giov. Bellini's ablest followers.

The gems of the collection are in the three galleries and in the corner-cabinet. *Raphael*, the prince of cinquecentists, is represented by the portraits of two Venetian scholars, Andrea Navagero and Agostino Beazzano (in the corner-cabinet); but their authenticity has been questioned, and the touch is certainly somewhat different from Raphael's usual style, although the vigorous tone and breadth of colouring may be accounted for by his habit of fresco painting. *Johanna of Arragon* is a copy only (II. Gallery, 53), and so too is *Titian's Periods of Life* (I. Gall. 20). *Pordenone's Herodias* (II. Gall. 40), and *Lor. Lotto's* portrait of himself (II. Gall. 34), on the other hand, are admirable Venetian works. The portrait of Andrea Doria by *Sebastian del Piombo* is not Venetian in character, but is interesting from the faculty displayed by the master of imparting an air of grandeur to a repulsive subject (corner-cabinet). With this work the visitor should compare the portrait of Pope Innocent X., by *Velazquez*, in the same room, and the coldly aristocratic portrait of Gianettino Doria by *A. Bronzino* (II. Gall. 31). The colouring of the former is strikingly rich, completely eclipsing Piombo's massiveness of style. The skilful manner in which the three shades of red are blended should be particularly noticed.

*Garofalo*, though not a master of the highest rank, has produced an admirable work in his Nativity of Christ (II. Gall. 61). The landscape-painters of the 17th cent. are also well represented. In the landscapes of *Annibale Carracci* (III. Gallery) we observe a conflict between historic and scenic imagination, and the obtrusion of the former at the expense of harmony of effect. The pictures by *Salvator Rosa* (VII. Room) are not among his best works, but *Claude Lorrain's* landscapes (III. Gall. 5, 13, 24) are justly admired. His 'mill', and the landscape with the temple of Apollo, may be regarded as models of ideal landscape; the effect is produced by

the skilful gradations of distance: the foreground is inclosed by trees on both sides, the middle distance gently softened off, and the background formed by mountain outlines. — The Netherlands School is scantily represented, but some of the pictures, as *Memling's Descent from the Cross* (corner-cabinet), and *Lievens' Sacrifice of Isaac* (II. Gall. 26), are worthy rivals of their Italian neighbours.

I. Room: also copying-room, to which the finest pictures in the collection are frequently brought. *Antiquities*: four Sarcophagi with (No. 1) the hunt of Meleager, (3) history of Marsyas, (6) Diana and Endymion, and (no number) procession of Bacchus. Two fine circular altars; 2. Duplicate of the so-called Diana of Gabii in the Louvre; 4. Archaic statue of the bearded Dionysus; 9. Ulysses with the ram; and a number of statuettes, some of fine quality. *Pictures*: 21, 22, 24, 25, 27, 29, 30, 34. Landscapes by *G. Poussin* and his followers; on the entrance-wall, *Perino del Vaga*, Madonna. To the left we enter the —

II. Room. Antique portrait-busts, a Centaur in pietra dura and rosso antico (freely restored). — \*24. *Rondinello*, Madonna; 45. *Holbein*(?), Portrait of a woman; 55. *School of Mantegna*, St. Anthony; 28. *Pisanello*, Sposalizio; 29. *Peselli*, St. Silvester in presence of Maximin II.; 10. *Franc. Francia*, Madonna; \*34. *Fil. Lippi*, Annunciation; 39. *Peselli*, Leo IV. appeasing a dragon; 38. *Pisanello*, Nativity of Mary; 20. *After Titian*, Mary Magdalene, early copy of the work in the Pitti Gallery at Florence; 42. *Holbein*(?), Portrait of himself in his 40th year; \*41. *Rondinello*, Madonna and Child; 44. *Murillo*, Magdalene; 47. *Giov. Bellini*(?), Presentation in the Temple (by *Bissolo*, according to C. & C.); 96. *Marco Basaiti* (acc. to C. & C. not *Perugino*), St. Sebastian.

III. Room (closed).

IV. Room (very dark). To the right on entering: 33. *Caravaggio*, St. John; \*17, 31. *P. Bril*, Landscapes. Over the door: 1. *Paris Bordone*, Mars, Venus, and Cupid. In the centre a recumbent river-god in pietra dura. On the left wall in two frames, antique bronzes and other objects. By the window a bronze vessel with graffiti in a peculiar style, of late origin.

V. Room: 22. Holy Family and St. Catharine (not by *Titian*); 25. *Guercino*, St. Joseph; 27. *Domenichino*, Landscape; 31. *Poussin*, Landscape. In the centre: Jacob wrestling with the angel, a group in marble, of the School of Bernini.

VI. Room. Over the door: 5. *Sandro Botticelli*(?), Holy Family; 45. *Maratta*, Madonna; \*9. *Spanish School*, Portrait of a boy. To the right of the exit, 39. *School of Giov. Bellini*, Marriage of St. Catharine. — The raised passage-room contains several small Netherlandish works, and a female portrait-bust by *Algardi*.

VII. Room: 3, 8. *Salv. Rosa*, Landscapes; 19. *Mazzolini*, Massacre of the Innocents.

VIII. Room: \*17. *Lod. Carracci*, St. Sebastian; opposite, 22.

*Lod. Carracci*, Holy Family. In the corner a \*Head of Serapis in marble.

IX. ROOM: Several interesting ancient portrait-heads.

X. ROOM: Subjects from still-life.

We now enter the galleries. To the left is the —

I. GALLERY: 2. *Garofalo*, Holy Family; 3. *Ann. Carracci*, Magdalene; 5. *School of Mantegna*, Christ bearing the Cross (by the last window); 8. *Quinten Massys*, Two male heads; 9. *Sassoferrato*, Holy Family; 14. *Titian*, Portrait; 15. *A. del Sarto*(?), Holy Family; 16. *Brueghel*, Creation of the animals; 20. *Titian*, The three Periods of Life, a copy of the original in London; \*25. *Cl. Lorrain*, Landscape with the flight to Egypt; \*26. *Garofalo*, Visitation; 32. *Saraceni*, Repose during the flight into Egypt; 37. *Poussin*, Copy of the Aldobrandine Nuptials (p. 324); 49. *P. Veronese*(?), Angel; 50. *G. Romano*, Holy Family, after *Raphael*.

II. GALLERY (chiefly remarkable for its admirable portraits): 30. *Rembrandt*, Faun; \*36. *Fr. Francia* (*Garofalo*?), Madonna; 13. *Mazzolini*, Christ in the Temple; 15. *Lor. Lotto*, St. Jerome; 14. (not *Titian*), 11. *Pordenone*, 19. *Rubens*, 22. *Van Dyck*(?), Portraits; 65. After *Giorgione*, Concert (in the Pitti Gallery); 3. *Giov. Bellini* (*Rondinello*?), Madonna; 26. *Jan Lievens*, Sacrifice of Isaac; \*31. *Angelo Bronzino*, Gianettino Doria; \*34. *Lor. Lotto*, Portrait of a bearded man; \*40. *Giov. Ant. Licinio da Pordenone*, Herodias with the head of the Baptist, a model of female vigour and dignity; 49. *Rubens*, Portrait of a monk (an early work); 52. *Titian*, Portrait; 53. After *Raphael*, Johanna of Aragon, Netherlandish copy; 54. Portrait of a poet (not *Titian*); \*61. *Garofalo*, Nativity; \*69. *Correggio*, Allegorical representation of Virtue, unfinished dead-colouring in tempera; 78. *Morone*, Portrait; 77. *Titian* and his wife (according to C. & C., by *Sofonisba Anguissola*). — The adjacent room (generally closed) contains works of the 17th century.

III. GALLERY: 3, 8, 30, 35. *An. Carracci*, Landscapes with historical accessories; 5. *Claude Lorrain*, Landscape with Mercury's theft of the cattle; \*11. *Bronzino*, Portrait of Macchiavelli; \*13. *Cl. Lorrain*, Mill; \*24. (*Cl. Lorrain*, Landscape with temple of Apollo (two most admirable landscapes of this master); 18, 22. Two small pictures of the old Dutch school; 26. *Mazzola*, Portrait; 27. *Giorgione*, Portrait; 31. *Fra Bartolommeo*(?), Holy Family; 34. *Cl. Lorrain*, Landscape with Diana hunting.

Adjacent is a small CORNER-CABINET which contains the gems of the collection (well lighted): \**Raphael*, the two Venetian scholars Navagero and Beazzano, probably only a copy; \**Seb. del Piombo*, Portrait of Andrea Doria, unquestionably the grandest existing portrait of this master; *Quinten Massys*, Money-changers disputing; \**Memling*, Entombment; \**Velazquez*, Innocent X., perhaps the most striking of the 17th cent. portraits of popes.

## IV. GALLERY: Late-Roman and other works of little importance.

The side-street adjoining the *Pal. Salviati*, on the left side of the Corso, opposite the *Pal. Doria*, and also the preceding and the following, lead to the PIAZZA DI SS. APOSTOLI (Pl. II, 19). This piazza is bounded on the E. by the church of that name and the *Pal. Colonna*. At one end is the *Pal. Valentini*, containing a few antiquities. On the other side are the *Pal. Ruffo* (No. 308) and the *Pal. Odescalchi* (No. 314), which has a facade by Bernini.

\*SS. Apostoli, founded by Pelagius I. in honour of SS. Philip and James, and re-erected under Clement XI. in 1702, has been restored since a fire in 1871. The vestibule by *Baccio Pintelli* (?), the only part of the building earlier than 1702, contains (on the left) the monument of the engraver Giov. Volpato by *Canova* (1807), and (on the right) an ancient \*Eagle with chaplet of oak-leaves, from the Trajan's Forum. Chief festival on 1st May.

INTERIOR. Right Aisle, 3rd Chapel: St. Antony by *Luti*. In the Left Aisle, 2nd Chapel: Descent from the Cross by *Francesco Manno*. At the end, to the left, over the entrance into the sacristy: \*Monument of Clement XIV. by *Canova*, on the pedestal Charity and Temperance. In the tribune, with altar-piece by *Muratori* (said to be the largest in Rome), are the monuments erected by Sixtus IV. to his two nephews, the Cardinals Riario, that of Pietro (d. 1474) on the left, and that of Alexander behind the altar, and partly concealed by the organ. On the vaulted ceiling of the tribune, Fall of the Angels, a fresco by *Giov. Odassi*, in the roccoco style, but of striking effect. The older church was decorated by *Melozzo da Forlì*, a fine fragment of whose frescoes is now in the Quirinal (p. 169), and others are in the sacristy of St. Peter's (p. 237).

The adjoining monastery is now the *War Office*. The passage adjacent to the church contains a monument to Mich. Angelo, who lived and died in the parish of SS. Apostoli, and the tomb of Card. Bessarion (d. 1472).

The **Palazzo Colonna** (Pl. II, 19), begun by Martin V., and afterwards much extended and altered, is now in great part occupied by the French ambassador, and a number of rooms on the ground-floor, with interesting frescoes, are therefore closed. The \*Galleria Colonna on the first floor (Tues. and Sat. 11-3), is entered from the Piazza SS. Apostoli by the gate No. 53. We turn to the left in the court, and ascend the broad staircase. At the top, opposite the entrance to the saloons, is the painted cast of a colossal Medusa head. Traversing a large hall with family-portraits, we turn to the right into three ante-rooms adorned with Gobelins, in the second of which are four ancient draped statues; in the third a small ancient statue, belonging to a group of playing girls. We then ring at the entrance to the Gallery (fee of  $\frac{1}{2}$  fr. on leaving). — All the pictures bear the names of the masters.

I. Room. Wall of the entrance: *Fra Fil. Lippi* (?), Madonna; same by *Luca Longhi* and *S. Botticelli*. On the left wall: *Luini*, Madonna (much damaged); *Giov. Santi* (father of Raphael), Por-

trait; *Jacopo d'Avanzo*, Crucifixion; *Fr. Albano*, Two Landscapes; \**Giulio Romano*, Madonna (comp. p. lvii); *Gentile da Fabriano* (or, according to C. & C., *Stefano da Zevio*), Madonna. Wall of the egress: *Parmeggianino*, Holy Family; *Innoc. da Imola*, same subject; two \*Madonnas surrounded by smaller circular pictures, erroneously attributed to *Van Eyck*, but by a later Dutch master, interesting on account of their elaborate miniature-like execution.

#### II. ROOM. Throne-room, with handsome old carpet.

III. ROOM. Ceiling-painting by *Battoni* and *Luti* (in honour of Martin V.). Entrance-wall: *Giov. Bellini*, St. Bernhard; \**Titian*, Onuphrius Panvinius, an admirable study of the master's best period, the name being arbitrary; *Bronzino*, Holy Family; \**Girolamo Trevisani*, Poggio Bracciolini. Left wall: *Albano*, Rape of Europa; \**Spagna*, St. Jerome; *Domenico Puligo*, Madonna; *Ann. Carracci*, Bean-eater; *Paris Bordone*, Madonna with saints. Exit-wall: *Holbein* (?), Lor. Colonna; *P. Veronese*, Portrait of a man; *Bordone* (not *Bonifazio*), Holy Family. Window-wall: *F. Mola*, Cain and Abel; *Sassoferrato*, Madonna; *Guido Reni*, St. Agnes.

IV. ROOM. The great attraction here consists of \*Eleven water-colour landscapes by *Gaspard Poussin*, which are among his finest works and the most valuable in this gallery. Some of them are unfavourably hung, but every one of them will repay careful inspection. They represent a mountain-road close to a profound ravine, a bleak plain lashed by a storm, a calm lake enclosed by majestic trees, a riven rocky landscape with waterfall, and various other subjects. Notwithstanding the simplicity and uniformity of the materials used, these works will not fail to interest by the excellence of the composition and drawing. — Entrance-wall: *Canaletto*, Architectural piece; *Crescenzo d'Onofrio*, Landscape. Opposite: *Berchem*, Huntsman; *Claude Lorrain* (?), Landscape; *Wouwerman* (?), Chase and cavalry-skirmish; *N. Poussin*, Metamorphosis of Daphne; a large cabinet with ivory carving by *Franc.* and *Dom. Steinhard* (in the centre, the Last Judgment, after Michael Angelo).

V. GALLERY, with ceiling-paintings by *Coli* and *Gherardi* (Battle of Lepanto, 8th Oct. 1571, which Marcantonio Colonna at the head of the papal fleet assisted in gaining). On the walls mirrors painted with flowers (by *Mario de' Fiori*) and genii (by *C. Maratta*). Statues here of no great value, most of them modernised. Reliefs built into the wall under the windows (right): Head of Pallas; Wounded man, borne away by his friends; Selene in the chariot (archaic style). Left wall: \**Rubens*, Assumption of the Virgin; \**Sustermans*, Fed. Colonna; *Crist. Allori*, Christ in hell; *Salviati*, Adam and Eve; \**Van Dyck*, Don Carlo Colonna, equestrian portrait; *Guercino*, Martyrdom of Emmerentia; *S. Gaetano*, Family-portrait of the Colonnas (1581). Right wall: *Tintoretto*, Double portrait; *N. Poussin*, Pastoral scene; *Niccold Alunno*, Madonna rescuing a child from a demon.

A staircase, on which is placed a cannon-ball fired into the city during the bombardment of 1849, leads to Room VI. From left to right: *Lor. Lotto*, Card. Pompeo Colonna (?), a genuine, but much damaged work; *Muziano* (an imitator of Michael Angelo, of Brescia), Vittoria Colonna, the friend of Michael Angelo; \**Pietro Novelli* (a Sicilian master of the 17th cent.), Marcantonio Colonna; *Moroni*, Portrait; *Tintoretto*, Narcissus; \**Palma Vecchio*, Madonna with St. Peter and the donor, the effect of the group being tastefully enhanced by a background of bushes; *Dom. Ghirlandajo* (or, according to C. & C., *Cosimo Rosselli*), Rape of the Sabine women, and opposite to it the Reconciliation; \**Pietro Novelli*, Isabella Colonna and her infant son Lorenzo Onofrio, a good work, deserving notice apart from the rarity of the master; \**Bonifazio* (not *Titian*), Madonna with saints; *Van Dyck*, Lucrezia Colonna; *Hieron. Bosch* (not *Cranach*), Temptation of St. Anthony; *Tintoretto*, Angels in glory, with four busts; *Moretto da Brescia* (?), Portrait; *Ag. Carracci*, Pompeo Colonna; *Giorgione* (?), Giac. Sciarra Colonna; *Pourbus*, Franc. Colonna. In the centre a Renaissance column of red marble with scenes from a campaign in relief.

The beautiful *Garden* (entered through the palace, or by Via del Quirinale 12) contains several antiquities, fragments of a colossal architrave, said to have belonged to Aurelian's temple of the sun, and considerable portions of the brick-walls of the *Thermae of Constantine* (p. 169) which once extended over the entire Piazza di Monte Cavallo. The terrace commands a good survey of the city.

Towards the S. the Corso is terminated by the **PIAZZA DI VENEZIA** (Pl. II, 16, 19; 48 ft. above the sea-level), to the right in which, at the corner, rises the *Pal. Bonaparte*, formerly *Rinuccini*, erected by De Rossi, where Madame Lætitia, mother of Napoleon I., died on 2nd Feb., 1836. The piazza is named after the imposing **\*Palazzo di Venezia**, which consists of the large palace, and a smaller one of later date, in the Florentine style. The building was formerly attributed to *Giuliano da Majano*, but existing documents record that it was erected by *Francesco del Borgo di S. Sepolcro* for Pope Paul II. (1455). To what extent *Bernardo di Lorenzo* participated in the work is uncertain. The palace was presented in 1560 by Pius IV. to the Republic of Venice, with which it subsequently came into the possession of Austria, and it is still the residence of the Austrian ambassador, as before the cession of Venetia. The large court with arcades is little more than begun; and so also is a second and smaller court to the left of the other. Many of the stones of this building are said to have been obtained from the Colosseum.

Opposite the side-entrance of the *Pal. di Venezia* is the **Palazzo Torlonia** (Pl. II, 19, 1), formerly *Bolognetti*, erected about 1650 by *C. Fontana*, occupying the block as far as the Piazza SS. Apostoli, and the property of the banker Prince Torlonia, Duke of Bracciano.

It is lavishly decorated, and contains numerous works of art, but is not shown to the public. Permessi for the Villa Albani are procured on the ground-floor, to the left. — The N. corner of the palace has been removed to make way for the new *Via Nazionale*, which begins here and connects the centre of the old town with the railway (see p. 175).

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From the Piazza Venezia we proceed straight through the narrow *RIPRESA DEI BARBERI*, so named because the 'Barbary' horses used in the races of the Carnival were stopped here. On the left (No. 174) is the *Pal. Nipoti*. The first cross-street to the left leads to Trajan's Forum (p. 240). To the right the *Via S. Marco*, passing under an arch of the passage which leads from the *Pal. di Venezia* to *S. Maria in Araceli*, brings us to the *PIAZZA DI SAN MARCO* (Pl. II, 16), laid out in promenades. Here, on the right, lies —

**S. Marco**, incorporated with the *Pal. di Venezia*. This church is very ancient, being supposed to date from the time of Constantine. It was re-erected in 833 by Gregory IV., and adorned in 1455 by *Giuliano da Majano* (? *Domenico di Francesco*) with a fine vestibule and probably with the coffered ceiling of the nave. The interior, dating from the 17th cent., was modernised by Card. Quirini in 1744. Festival on 25th April.

**VESTIBULE.** Roman and ancient Christian inscriptions, built into the walls. St. Mark in relief, above the handsome inner principal portal. The **INTERIOR** is approached by a descent of several steps. With the exception of the tribune and the beautiful ceiling, all the older parts have been disfigured by restorations. The **TRIBUNE**, with its handsome pavement (*opus Alexandrinum*), lies a few steps higher than the rest of the church. The mosaics (in the centre Christ; left, the saints Mark, Agapetus, and Agnes; right, Felicianus and Mark escorting Gregory IV.) date from the most degraded period of this art (about 833) and have been justly described as 'utter caricatures'. In the **RIGHT AISLE**, 1st Chapel: altar-piece by *Palma Giovine*, the Resurrection. 3rd Chap.: Adoration of the Magi, *Maratta*. At the end, adjoining the tribune: 'Pope Mark, an admirable old picture, perhaps by *Carlo Crivelli*. In the **LEFT AISLE**, 2nd Chap.: altar-relief, Greg. Barbarigo distributing alms, by *Ant. d'Este*. 4th Chap.: St. Michael, *Mola*.

In the Piazza, in front of the church, is the so-called *Madonna Lucrezia*, the mutilated marble bust of a colossal female statue (priestess of Isis) which carried on conversations with the Abbate Luigi near the *Pal. Vidoni* (p. 200; no longer extant), similar to those of Pasquin with the *Marforio* (comp. p. 201).

The *Via di S. Marco* terminates in the *Via Araceli*, which to the left leads to the Piazza Araceli (p. 210) and the *Capitol*, and to the right to the Piazza del Gesù (see below).

From the Piazza Venezia the *Ripresa de' Barberi* and its continuation the *Via Macel de' Corvi* (in which No. 88, on the right, bears a tablet recording that Giulio Romano was born here), and beyond it the *VIA DI MARFORIO*, lead by the N.E. slope of the *Capitoline* to the Forum and the Arch of Severus (p. 228). The name is derived from *Forum Martis* (or *Forum of Augustus*). The famous

statue of Marforio which once stood in this street, opposite the Carcer Mamertinus, is now in the Capitoline Museum (p. 217).

Beyond the second-cross-street (the *Via della Pedacchia*, now *Giulio Romano*, which connects the Piazza Araceli with the Forum of Trajan), on the left, is the *Tombstone of C. Publicius Bibulus* (now entirely built over), to whom the ground was granted by the senate as a burial-place for himself and his family in recognition of his merits ('honoris virtutisque causa', as the inscription records) towards the end of the republic. This point must therefore have lain outside the walls of Servius, which ran immediately below the Capitol, interments within their precincts having been prohibited.

From the Piazza Venezia the broad *VIA DEL PLEBISCITO*, formerly *del Gesù* (Pl. II, 16), leads to the right, past the Pal. di Venezia. On the right rise the palazzi Bonaparte (p. 157), Doria (p. 151), and Grazioli. We next reach the *Pal. Altieri*, with its extensive facade, erected in 1670, bounding the N. side of the small *PIAZZA DEL GESÙ* (Pl. II, 16) which is called after the church of that name.

\***Gesù**, the principal church of the Jesuits, is one of the most gorgeous in Rome. It was built by *Vignola* and *Giac. della Porta* by order of Card. Alessandro Farnese, in 1568-77. Comp. p. lviii.

In the *NAVE* is a \*Ceiling-painting by *Baciccio*, by whom the dome and tribune were also painted, one of the best and most life-like of the rococo works of that period. The walls were covered with valuable marble at the cost of the Principe Aless. Torlonia in 1860. On the high-altar, with its four columns of giallo antico: Christ in the Temple, by *Capatti*; on the left the monument of Card. Bellarmino with figures of Religion and Faith, in relief; on the right the monument of P. Pignatelli, with Love and Hope. — In the *TRANSEPT*, to the left: \*Altar of St. Ignatius with a picture by *Pozzi*, under which a silver-plated relief, representing St. Ignatius surrounded by angels, is said to be concealed. The original silver statue of the saint, by *Le Gros*, which was formerly here, is said to have been removed on the suppression of the order in the previous century. The columns are of lapis lazuli and gilded bronze; on the architrave above are two statues: God the Father, by *B. Ludovisi*, and Christ, by *L. Ottonei*, behind which, encircled by a halo of rays, is the emblematic Dove. Between these the globe of the earth, consisting of a single block of lapis lazuli (said to be the largest in existence). Beneath the altar, in a sarcophagus of gilded bronze, repose the remains of the saint. On the right and left are groups in marble; on the right the Christian Religion, at the sight of which heretics shrink, by *Le Gros*; on the left Faith with the Cup and Host, which a heathen king is in the act of adoring, by *Théodon*. Opposite, in the transept, on the right, the altar of St. Francis Xavier.

The church presents a most imposing sight on 31st Dec., on the festival of St. Ignatius, on 31st July, and during the Quarant'ore (two last days of the Carnival), on which occasions it is brilliantly illuminated in the evening. During Advent and Lent, and generally at other seasons also, sermons are preached here at 11 a. m., often by priests of great ability.

Adjoining the church is the former *Casa Professa* of the Jesuits, now a barrack, adjacent to which, *Via di Araceli* 1 A, is the entrance to the rooms of St. Ignatius (Mon., Wed., Frid., 9-11). On the opposite side of the street is the *Palazzo Bolognetti* (Pl. I, 16, 3). — Passing the monastery, and following the *Via di Araceli*, we reach (5 min.) the Piazza di Araceli, at the foot of the Capitol (p. 210).

From the opposite angle of the Piazza del Gesù, the *Via del Gesù* leads to the right in 5 min. to the Piazza della Minerva (p. 196); while the busy *Via de' Cesarini* (p. 200) to the left leads to S. Andrea della Valle (p. 200), and the *Via del Governo Vecchio* (p. 202) thence to the bridge of S. Angelo, forming the shortest and most frequented route to the Vatican, and sometimes called 'Via Papale'. From Gesù to the Ponte S. Angelo (p. 278) 18 min.; omnibus from the Piazza di Venezia, see Appx.

On the right, just outside the **PORTA DEL POPOLO**, lies the —

\***Villa Borghese** (Pl. I, 18, 21), founded by *Card. Scipio Borghese*, nephew of Pius V., and afterwards enlarged by the addition of the Giustiniani gardens and the so-called villa of Raphael, which, with a great part of the plantations, was destroyed during the siege of 1849. The beautiful and extensive grounds (open four times weekly; carriages admitted; comp. p. 114) from a favourite promenade. The gardens contain several ancient statues and inscriptions.

On entering, we follow a footpath which skirts the carriage-road on the right, and leads through an *Egyptian Gateway* (8 min.). Farther on we pass a grotto with antique fragments (left). After 4 min. the road divides. Following the left branch (as to the other, see below), which leads through an artificial ruin with two Doric columns, we observe on the left the private gardens of the prince, and farther on reach an imitation of a *Ruined Temple*. Turning to the right here, we come in 10 min. to a circular space with a *Fountain*. (Or this spot may be reached by the first broad path to the right beyond the Doric columns, leading through an avenue of evergreen oaks to a small temple, and thence to the left, through another avenue.) From this point the road leads in 5 min. to the Casino, to which also beautiful, shady footpaths lead from the left of the fountain.

If we proceed straight from the above-mentioned bifurcation of the path, we observe on the left, after 3 min., the remains of *Raphael's Villa*, and in 3 min. more an arch with a *Statue of Apollo*, whence the road turns to the left and leads to the Casino.

The **CASINO**, which was handsomely restored by M. Ant. Borghese in 1872, formerly contained one of the most valuable private collections in existence, which was purchased by Napoleon I. and sent to the Louvre. In consequence, however, of recent excavations, chiefly near Monte Calvi in the Sabina, Prince Borghese has founded a new *Museum* here, which contains several objects of great interest. The custodians provide visitors with catalogues ( $1\frac{1}{2}$  fr.).

**Ground-Floor.** I. **VESTIBULE:** Two candelabra; on the narrow walls two reliefs, probably from the triumphal arch of Claudius which once stood in the Corso near the Pal. Sciarra. Several sarcophagi; one of them, to the left by the wall of the egress, with a harbour, lighthouse, and ships.

II. **SALOON** ('Salone'), with ceiling-painting by *Mario Rossi*. On the floor, mosaics, discovered in 1835 near the *Tenuta di Torre Nuova*, with gladiator and wild beast combats. Left wall: 3. Colossal head of Isis; 4. Dancing

Faun, under it a Bacchic relief; 5. Colossal head of a Muse (?). Long wall: 7. Tiberius; 8. Meleager; 9. Augustus; above, a raised relief of a galloping rider (M. Curtius?); \*10. Priestess; 11. Bacchus and Ampelus. Right wall: 14. Hadrian; 16. Antoninus Pius (colossal busts); under No. 15 a Bacchic relief. Entrance-wall: 18. Diana.

III. Room (1st to the right). In the centre: \*Juno Pronuba, found near Monte Calvi. Left wall: 4. Ceres; 5. Venus Genetrix. Opposite the entrance: 8. Relief, Sacrificial prayer (of Hesiod?) to Cupid; \*11. Relief, Rape of Cassandra. Right wall: 16. Draped statue. Entrance-wall: 20. Greek tomb-relief.

IV. Room. In the centre: Amazon on horseback contending with two warriors. Entrance-wall: 2. Pan; 4. (and 17, opp.) Sarcophagus with the achievements of Hercules; on the cover, Reception of the Amazons by Priam; 6. Head of Hercules; 7. Pygmæa. On the left wall: 9. Statue of Hercules. Wall of the egress: 15. Hercules in female attire. Window-wall: 21. Venus; 23. Three-sided ara with Mercury, Venus, and Bacchus.

V. Room. In the centre: Apollo. Left wall: 3. Scipio Africanus; 4. Daphne metamorphosed into a laurel. Following wall: 7. Head of a Maenae or Bacchante; 8. Melpomene; 9. Genre-group; 10. Clio. Right wall: \*13. Statue of Anacreon in a sitting posture, perhaps a copy from a celebrated work of *Cresilas* at Athens; 14. Lucilla, wife of L. Verus. Entrance-wall: 16. Terpsichore; 18. Polyhymnia.

VI. Room: 'Gallery' with modern busts of emperors in porphyry. In the centre a porphyry bath, said to have been found in the mausoleum of Hadrian; 3. Diana, restored as a Muse; 8. Diana; 22. Bacchus; \*29. Statue of a Satyr in basalt; 32. Bronze statue of a boy. (The second door of the entrance-wall leads to the upper story.)

VII. Room, with columns of giallo antico and porphyry, on the floor ancient mosaics. Left wall: \*2. Boy with bird; 3. Bacchus; \*4. Captive boy. Wall of the egress: 7. Recumbent Hermaphrodite; 9. Sappho (doubtful); 10. Tiberius. Entrance-wall: \*13. Roman portrait-bust (said to be Domitius Corbulon); \*14. Head of a youth, perhaps Meleager; 15. Boy with a pitcher, a fountain-figure; \*16. Female bust.

VIII. Room. In the centre: \*Portrait-statue of a Greek poet, perhaps Alceus. Left wall: 2. Athene; 4. Apollo (archaic style). Following wall: 6. Figure from a tomb; 7. Candelabrum with Hecate. Right wall: 8. Nymph; 10. Leda. Entrance-wall: 15. Aesculapius and Telesphorus.

IX. Room. In the centre: \*Satyr on a dolphin, a fountain-figure, the model of the Jonah in S. Maria del Popolo attributed to Raphael (p. 140); 3. Isis; 4. Paris; 8. Female statue, inaccurately restored as Ceres; 10. Gipsy-woman (17th cent.); 13. Venus; 14. Female figure (archaic); \*16. Bacchante; 18. Satyr; 19. Hadrian; 20. Satyr.

X. Room. \*1. Dancing Satyr, wrongly restored (he originally played on a flute); 2. Ceres; 3. Mercury with a lyre; 4. Dancing Satyr; 8. Satyr, after Praxiteles; 9. Pluto with Cerberus; 14. Periander; 19. Bacchus enthroned. Fine ceiling-paintings by *Conca*.

**Upper Floor.** A large saloon (fee  $\frac{1}{2}$  fr.) contains three early works of Bernini: *Aeneas carrying Anchises*; *Apollo and Daphne*; *David with the sling*. The ceiling-paintings are by *Lanfranco*, the five \*Landscapes on the left wall by *Phil. Hackert*. In one of the following rooms the recumbent \*Statue of Pauline Borghese, sister of Napoleon I., as Venus, by *Canova*. Other apartments contain modern sculptures and numerous pictures, which with a few exceptions (e.g. Portrait of Paul V. by *Caravaggio* in the 1st room) are of little value. The balcony commands a fine VIEW of the gardens.

## II. The Hills of Rome.

### Quirinal. Viminal. Esquiline.

The following description embraces the E. part of Rome, extending over the three long, parallel hills of the Quirinal, Viminal, and

Esquiline, and adjoining the Corso and Strangers' Quarter. The greater part of this quarter is still occupied by vineyards and gardens, especially towards the walls. Since the Italian occupation, however, buildings are springing up here in every direction.

On the Quirinal at a very early period lay a Sabine town, the union of which with that on the Palatine formed the city of Rome. The Servian wall ran from the Capitol along the N.W. side of the Quirinal, and then to the E. behind the Baths of Diocletian and the church of S. Maria Maggiore, enclosing the Quirinal, Viminal, and part of the Esquiline. According to the new division of the city by Augustus, this quarter comprised two districts, the *Alta Semita* (Quirinal) and the *Exquilius* (Esquiline). The building of Aurelian's wall shows that this quarter was afterwards extended. According to the mediæval division these districts formed a single region only, named the *Rione Monti*, the most spacious of the fourteen quarters of the city, as it extended from the Porta Pia to the now closed Porta Metronia, below the Lateran, and to the Forum Romanum. Its inhabitants, called *Montigiani*, differ, like those of Trastevere, in some of their characteristics from the other Romans. Sixtus V. provided the hill with water, and constructed the long main street from the Pincio to S. Maria Maggiore. Intersecting this street, and next in importance to it, is one leading from the Piazza del Quirinale to the Porta Pia (Via del Quirinale and Via Venti Settembre), constructed by Pius IV.

From the Piazza della Trinità on the Pincio (p. 142), crossing the Quirinal and Viminal, a street 1 M. in length intersects this quarter of the town in a S. E. direction as far as the church of S. Maria Maggiore on the Esquiline. The first part of it is called *Via Sistina*, and the rest the *Via delle Quattro Fontane*. This street with its offshoots is at first well peopled, both with citizens and visitors, but beyond the Quirinal it is comparatively deserted.

The *VIA SISTINA* (Pl. I, 20) descends from the Pincio to the Piazza Barberini (5 min.). The first cross-street descending to the right is called *Via di Capo le Case* (p. 144); its prolongation to the left is the *Via di Porta Pinciana*, ascending to the gate of that name (closed in 1808), and containing (left) the *Villa Malta*, once the property of Lewis I. of Bavaria, but now occupied by German artists.

Passing *S. Francesca* on the left, and *S. Ildefonso* on the right, we reach the *Piazza Barberini* (Pl. I, 19, 22). In the centre the *\*Fontana del Tritone*, by Bernini, a Triton blowing on a conch. On the upper (N.E.) side is the Hôtel Bristol. On the right, one side of the Palazzo Barberini (p. 167) is visible. Ascending the Piazza, we come to the *Via di S. Nicola di Tolentino*, with several new hotels, which leads to the church of that name, and then, under the name of *Via di S. Susanna*, turns to the right to the *Fontanone dell' Acqua Felice* and the *Piazza delle Terme* (p. 173). — The second street to the left, on the N. side of the Piazza Barberini, is the *Via di S. Basilio*, which leads to the *Villa Ludovisi* (see below), and through the *Porta Salara* to the *Villa Albani* (p. 164; 1 M.).

To the left of the Piazza Barberini rises the *Piazza de' Cappuccini*, in which is situated the church of *S. Maria della Concezione* (Pl. I, 23), or *dei Cappuccini*, founded in 1624 by Card. Barberini.

In the INTERIOR, over the door, a copy of *Giotto's Navicella* (in the vestibule of St. Peter's, p. 284), by *Beretta*. 1st Chapel on the right: "St. Michael,

a famous work by *Guido Reni*; in the 3rd, remains of frescoes by *Domenichino*. Over the high-altar a copy of an Ascension by *Lanfranco*, now destroyed. Beneath a stone in front of the steps to the choir lies the founder of the church, Card. Barberini ('hic jacet pulvis cinis et nihil'); on the left the tomb of Alex. Sobiesky (d. 1714), son of John III. of Poland. Last chapel on the left: Altar-piece by *Sacchi*; in the first, one by *Pietro da Cortona*.

Beneath the church are four BURIAL VAULTS (shown by one of the monks), decorated in a ghastly manner with the bones of about 4000 departed Capuchins. Each vault contains a tomb with earth from Jerusalem. In the case of a new interment, the bones which have been longest undisturbed are used in the manner indicated. The vaults are illuminated on 2nd Nov. (All Souls Day), after Ave Maria.

A little to the N.W. is S. *Isidoro* (Pl. I, 20), founded in 1622.

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Leaving the Piazza Barberini, and following the VIA DI S. BASILIO, the first part of which only is inhabited, we reach (5 min.) a corner from which the street to the right leads to the gate, and that to the left to the entrance of the Villa Ludovisi.

The \*\*Villa Ludovisi (Pl. I, 23) was erected in the first half of the 17th cent. by Card. Ludovisi, nephew of Gregory XV., and afterwards inherited by the princes of Piombino. (Admission, see p. 115.) The grounds were laid out by *Le Nôtre*. From the gateway ( $\frac{1}{2}$  fr. on leaving) we proceed to the right to the —

I. CASINO, containing a \*Collection of valuable ancient sculptures. Catalogues sold by the custodian ( $\frac{1}{2}$  fr.). Vestibule: 1, 3, 7, 42, 46, 48. Statues; by the entrance-wall, to the right, 20. Head of Juno, very ancient; 18. Candelabrum in the form of a twisted tree; 15. Sitting statue of a Roman, by *Zenon*. To the left of the entrance: 25. Female draped figure; 31. Tragic mask, mouth of a fountain in rosso antico. — SALOON: \*28. Group of a barbarian, who, having killed his wife, plunges the sword into his own breast (right arm improperly restored), a work of the Pergamenian school (the 'Dying Gaul' in the Capitol also belongs to this group; see Introd. p. xxxiii). To the right of the entrance: \*55. Warrior reposing (Mars?), probably destined originally to adorn the approach to a door; 51. Statue of Athene from Antioch; 47. Cast of the statue of Æschines at Naples; 46. Bust, name unknown; above it, \*45. Head of a Medusa, of the noblest type; 43. Rape of Proserpine, by *Bernini*; above it, 42. Judgment of Paris, a relief, the right side restored according to Raphael's design; \*\*41. The so-called 'Juno Ludovisi', the most celebrated, and one of the most beautiful heads of Juno; 30. Mercury, in the same position as the so-called Germanicus in Paris. Left of the entrance: \*1. Mars reposing, of the school of Lysippus; \*7. Theseus and Æthra (or Telemachus and Penelope, commonly called Orestes and Electra), by *Menelaos*, pupil of Stephanus (p. xxxvi); \*9. Youthful Satyr; 14. Dionysus with a satyr; 15. Head of Juno; 21. Bronze head of Marcus Aurelius.

To the left of the gateway a path leads by a wall with hedges, and then past a pavilion, in 4 min. to the —

II. CASINO (dell' Aurora; fee 1/2 fr.), which on the ground-floor contains a vigorous ceiling-fresco of \*Aurora by *Guercino*, and on the first floor a \*Fama by the same. We next ascend (on the staircase a pleasing ancient relief of two Cupids with a quiver) to the upper balconies, which afford a grand \*VIEW OF ROME and the hills.

The garden with its beautiful avenues of cypresses and other evergreens extends to the city-wall. Ancient sculptures are scattered throughout the grounds; e. g. by the city-wall a large sarcophagus with representation of a battle, possibly that of Alex. Severus against Artaxerxes, A. D. 232.

The prolongation of the Via S. Basilio mentioned at p. 163 is the VIA DI PORTA SALARA, which leads in 8 min. from the Villa Ludovisi to the Porta Salara. Here in ancient times, on the site of the present Villa Massimi (closed), lay the magnificent *Gardens of Sallust*, the historian, which afterwards became the property of the emperors. They included a circus, in the hollow between the Pincio and Quirinal, which are united farther up near the gate. Where the view is unintercepted to the right, considerable remains of the enclosing walls are observed on the Quirinal opposite.

The Porta Salara (Pl. I, 27), which was seriously injured by the bombardment of 20th Sept., 1870, is now restored. The removal of its two towers brought to light a well-preserved ancient monument in 'peperino', resembling that of Bibulus (p. 159).

On the Via Salara, 1/3 M. from the gate (see map, p. 346), is the —

\*Villa Albani (shown on Tues., in winter from 10, and in spring and autumn from 11, till dusk, except in wet weather and in June, July, and August; by permesso, see pp. 114, 158), founded in 1760 by Card. Aless. Albani, built by C. Marchionne, and embellished with admirable works of art. Napoleon I. sent 294 of the finest statues to Paris, which on their restitution in 1815 were sold there by Card. Giuseppe Albani, with the exception of the relief of Antinous, in order to avoid the cost of transport. In 1834 the Counts of Castelbarco became proprietors of the villa, and altered the arrangement of the statues. The villa was purchased in 1866 by Prince Torlonia, who has removed several of the best antiques to his museum in the Borgo (p. 328). Some of them have been replaced by casts.

Three paths bordered with hedges diverge from the entrance; that in the centre leads to a Circular Space with a column in the middle, and then to a TERRACE with a fountain whence a comprehensive survey is obtained: to the left is the Casino with the galleries on each side; opposite is the so-called *Bigliardo*, a small building flanked with cypresses; on the right in the crescent is the '*Caffè*'. The finest \*View from the terrace is obtained near the side-steps, farther to the right: to the right of the cypresses appear S. Agnese and S. Costanza, above which rises Monte Gennaro, with Monticelli at its base. (Best light towards evening.)

I. CASINO. **Ground Floor.** VESTIBULE. In the six niches: 54. Tiberius (?); 59. L. Verus; 64. Trajan. Further on, on the other side of the staircase in the vestibule mentioned below: 72. M. Aurelius, 77. Antoninus Pius, 82. Hadrian. In the centre, 61. Female portrait-figure sitting (Faustina); 66. Circular Ara with Bacchus, Ceres, Proserpine, and three Horæ; 74. Another with female torch bearer and the Seasons; 79. Sitting female figure (perhaps the elder Agrippina). By the pillars on the left and right are statues: by the first on the right, 52. Hermes; by the 5th on the left, 68. Female, and on the right, 67. Male double statue; by the 7th on the right, 80. Euripides. — We now return to the beginning of the Vestibule and enter the ATRIO DELLA CARIAFIDE, to the left: 16. 24. Two canephoreæ, found between Frascati and Monte Porzio (baskets new). In the centre, 19. Caryatide, by the Athenians *Criton* and *Nicolaus* (the names engraved on the back of the vessel), found in 1766 near the *Cæcilia Metella*; on the pedestal, 20. so-called "Capaneus struck by lightning. In the GALLERY adjacent, on the left: statues; the third to the right, 45. Scipio Africanus; to the left, 29. Epicurus.

From the vestibule we pass through a small ante-room on the left to the STAIRCASE. In front of the staircase (left), 9. Roma sitting on trophies (relief). Adjacent, 11. Relief of a butcher's shop. On the staircase, reliefs: on the first landing, (r.) 885. Death of Niobe's Children; (l.) 889. Philoctetes in Lemnos (?); third landing, above, 888, 899. Dancing Bacchantes.

#### Upper Floor (when closed, visitors ring; 1/2 fr.).

I. SALA OVALE. In the centre, 905. Apollo on the tripod, with his feet on the omphalos. To the left of the door, 906. Statue of a youth by *Stephanos*, a pupil of Pasiteles. Opposite: \*915. Cupid bending his bow, probably a copy from Lysippus. — On the right —

II. GALLERIA GRANDE, the principal saloon (on the ceiling Apollo, Mnemosyne, and the Muses, painted by *Raph. Mengs*). In the niches of the entrance-wall: \*1012. Pallas, and 1010. Zeus. Reliefs (over the door): 1004. Apollo, Diana, Leto in front of the temple of Delphi (archaic victory relief). Then to the right, 1013. A youth with his horse, from a tomb near Tivoli; left, 1018. Antoninus Pius with Pax and Roma. The eight fragments of mosaic at the sides of this door and that of the balcony, and in the four corners, are for the most part antique. — By the left wall: 1020. Two women sacrificing; to the right, 1007. Dancing Bacchantes. By the window-wall: 1005. Hercules and the Hesperides; 1009. Dædalus and Icarus. From the balcony a beautiful view of the Alban and Sabine Mts.

To THE RIGHT of the principal saloon: III. First Room. Over the chimney-piece: \*1031. Mercury bringing Eurydice back from the infernal regions, an Attic relief of a period soon after that of Phidias, an exquisite example of the noble simplicity for which ancient art is so justly celebrated. By the entrance-wall, (r.) \*1034. Theophrastus; window-wall, (l.) 1036. Hippocrates; wall of the egress, (r.) 1040. Socrates. — IV. Second Room. Wall of the entrance, on the right: 35. *Pinturicchio* (?), Madonna with SS. Laurence and Sebastian on the left, St. James and the donor on the right; to the left of the entrance, 45. Lunette by *Cotignola*: Dead Christ with mourning angels. Right wall: 36. *Niccolò Alunno*, Altar-piece: Madonna and Saints (1475). Wall of the egress: \*37. *Pietro Perugino*, picture in six sections: Joseph and Mary adoring the Infant Christ, Crucifixion, Annunciation, Saints (1491). — V. Third Room. Wall of the entrance, (r.) 49. *Van der Werff*, Descent from the Cross. Right wall: 55. *Van Dyck*, Christ on the Cross. Opposite the entrance, 59. *Saldano*, Madonna.

To THE LEFT of the principal saloon: VI. First Room. Over the chimney-piece, 994. the celebrated "Relief of Antinous, from the Villa of Hadrian," the only sculpture brought back from Paris. Entrance-wall: \*997. Shepherdess playing the flute. — VII. Second Room. To the left of the entrance: 980. Archaic Greek relief from a tomb. Left wall: \*985. Greek relief in the best style, a group of combatants, found in 1764 near S. Vito. Below it: 988. Procession of Hermes, Athene, Apollo, and Artemis (archaic style). By the window to the left, 970. Archaic statue of Pallas, found near Orta; on the right, 975. Archaic Venus. Wall of egress, on the left: Greek tomb-relief (greatly modernised). — VIII. Third (corner) Room: 21. *Holbein*, Portrait,

1527; 20. *Raphael*, Fornarina, a copy; \*18, \*17. *Giulio Romano*, coloured designs (in oils, on paper) for the frescoes from the myth of Psyche in the Pal. del Tè at Mantua. The cartoons of Domenichino, and several other pictures formerly here, have been removed to a room on the lower floor, which is at present closed. — IX. Fourth Room. In front of the window: \*965. *Aesop*, perhaps after *Lysippus*, the head beautifully executed. In the niche in the entrance-wall, 952. Apollo Sauroctonus, after *Praxiteles*. Opposite, 933. Farnese Hercules, a small copy in bronze. Window-wall on the right, (r.) 942. Small statue of Diogenes. Exit-wall, (l.) \*957. Small relief of the Apotheosis of Hercules; on the pillars at the sides a record of his exploits is inscribed (resembling the Tabula Iliaca in the Capitol, p. 222). — X. Room with pictures of inferior value. — XI. Room with tapestry.

Returning to the oval saloon, we again descend to the —

**Ground-Floor**, and inspect the other wing of the vestibule. Here, at the extremity to the left, corresponding to the Atrio della Caryatide, is the: I. ATRIO DELLA GIUNONE. 91. 97. two Canephoræ; 93. So-called Juno. — II. GALLERY. In the first niche, \*103. Bacchante with Nebris; \*106. Satyr with the young Bacchus. Some of the statues by the pillars are fine, but arbitrarily named. — In a straight direction: III. STANZA DELLA COLONNA (generally closed, see 25 c.). Antique columns of variegated alabaster, found in the Marmorata. On the left, \*131. Sarcophagus with the Nuptials of Peleus and Thetis; above, four sarcophagus-reliefs; on the left, 135. Hippolytus and Phœdra; over the egress, 139. Rape of Proserpine; on the right, 141. Bacchanalian procession; over the entrance, 140. Death of Alcestis. — IV. Passage: Bearded Bacchus (archaic). — V. STANZA DELLE TERRACOTTE. By the left wall, close to the entrance: 146. Greek tomb-relief; 147. Greek votive relief. Beyond the door: 157. Love-sick Polyphemus and Cupid; 161. Diogenes and Alexander. Opposite the entrance, 164. Daedalus and Icarus, in rosso antico. Below, 165. Ancient landscape-picture. On the right wall, 171. Mask of a river-god; to the left of it, 169. Bacchus pardoning captive Indians; to the right of the mask, and on the entrance-wall, several fine reliefs in terracotta. — VI. Room. In the centre, Leda with the swan. — VII. Room. Above the entrance-door, Bacchanalian procession of children, from Hadrian's Villa, in pavonazzetto, or speckled marble; left, statue of a recumbent river-god; right, Theseus with the Minotaur, found near Genzano in 1740. — VIII. Room. Relief in the first window to the left, the God of Sleep. — The exit here is generally closed.

An avenue of oaks, flanked with *cippi* (tomb-stones), leads from the last-named apartments of the Casino to the —

II. BIGLIARDO, containing a few unimportant antiques (25 c.). In a niche in the vestibule, a cast of a Greek relief: probably Hercules, Theseus, and Peirithous in the lower regions.

III. CAFFÈ. In the semicircular HALL, to the left: 1. Alcibiades (a cast); (l.) 604. Statue of Mars; 610. Chrysippus; 612. Apollo reposing; 628. Caryatide. Farther on, beyond the entrance to the saloon mentioned below: (l.) on a detached column, 721. Homer. Adjacent, 725. Caryatide; (r.) by the 3rd pillar, 737. Mask of Poseidon. Obliquely opposite, (l.) 744. Archaic Greek portrait-head, Pericles (?), or perhaps Pisistratus; (l.) 749. Statue, called Sappho, perhaps Ceres. — We now return to the middle of the hall and enter the ANTE-ROOM. Here, in the section to the right, 711. Iris; (l.) 706. Theseus with Aethra, perhaps a sarcophagus-relief. In the section to the left, 641. Marsyas bound to the tree; (l.) 639. Relief of Venus and Cupid. Also several statues of comic actors. — In the SALOON (25-50 c.), in the niche to the left of the door, 639. Libera with a fawn. Below, 663. Mosaic with meeting of seven physicians. Corresponding to the latter, to the right of the door, 696. Mosaic, liberation of Hesione by Hercules. To the right of the balcony-door, 688. Ibis, in rosso antico; 684. Atlas, bearer of the universe; (l.) 678. Boy with comic mask; 676. Colossal head of Serapis, in green basalt. Fine view from the balcony.

Before the hall of the Café is entered, a flight of steps to the left descends to a lower part of the garden. Fragments of sculpture are built

into the walls of the ground-floor of the building, and a few Egyptian statues are placed in a hall. In the centre: Ptolemy Philadelphus, in gray granite; (r.) the lion-headed goddess Pasht; (l.) statue of a king, in black granite; several sphinxes. On a fountain in front of the hall: reclining Amphitrite; on the left and right two colossal \*Tritons.

The GARDEN also contains many antique statues, among which the colossal busts of Titus on the left, and Trajan on the right, below the terrace in front of the Casino, deserve mention.

We may now return by the avenue of evergreen oaks, which is entered by an arch at the end of the left gallery of the Casino. In the centre of the avenue is a colossal bust of the German antiquarian *Winckelmann*, a friend of Card. Albani, the founder of the villa, by *E. Wolff*, erected by order of Lewis I. of Bavaria.

Ascending the VIA DELLE QUATTRO FONTANE from the Piazza Barberini, we observe on the left the handsome —

\***Palazzo Barberini** (Pl. I, 22), begun by *Maderna* under Urban VIII., and completed by *Bernini* (p. lix). The court, laid out as a garden, contains a statue of *Thorvaldsen*, by *E. Wolff*, after a work by the master himself, erected here, near his studio, by his pupils and friends. — The principal staircase is to the left under the arcades; built into it is a Greek \*Tomb-relief; on the landing of the first floor, a \*Lion in high-relief, from Tivoli. A number of mediocre ancient sculptures are distributed throughout the courts and other parts of the building. — At the right end of the arcades a winding staircase (18 steps, then to the right) ascends to the **Galleria Barberini** (admission, see p. 114; catalogues for the use of visitors). This is the gallery of disappointment. In *Raphael's Fornarina* we expect to find a beauty radiant with the charms of youth, whereas her features present an almost haggard appearance, to which the ill-preserved condition of the picture further contributes. In *Guido Reni's Beatrice Cenci* we hope to see a countenance Judith-like, and characterised by stern resolve, instead of which we encounter a pale, delicate face. Lastly, when we inspect *Dürer's Christ* among the Scribes, we are almost tempted to doubt its authenticity; the numerous heads are ungrouped, some of them resemble caricatures, and it is in the execution of the hands alone that the workmanship of the great master is apparent.

I Room: 9. *Caravaggio*, Pietà; 15. *Pomarancio*, Magdalene; 19. *Par-meggianino*, Betrothal of St. Catharine. — II. Room: 30. After *Raphael*, Madonna; 35. *Titian* (?), A Cardinal; 48. *Francia* (?), Madonna with St. Jerome; 54. *Sodoma*, Madonna; 49. *Innoc. da Imola*, Madonna; 58 *Giov. Bellini* (?), Madonna; 63. *Mengs*, Portrait of his daughter; 64. *Pontormo* (after Morelli), Pygmalion; 66. *Francia*, Madonna; 67. *Masaccio* (?), Portrait of himself. — III. Room: 72. *Titian* (?), 'La Schiava', female portrait; 76. *Cl. Lorrain*, Castel Gandolfo; 78. *Bronzino*, Portrait; \*79. *Dürer*, Christ among the doctors, painted at Venice in five days in 1506; \*82. *Raphael*, Portrait of the so-called Fornarina, so frequently copied, unfortunately marred by restoration; 83. *Gaetani*, Lucrezia Cenci, stepmother of Beatrice; 84. *Spanish School*, Anna Colonna; \*85. *Guido Reni*, Beatrice Cenci; 86. *N. Poussin*, Death of Germanicus; 88. *Claude Lorrain*, Wharf; 90. *And. del Sarto*, Holy Family.

Ascending the spiral staircase 60 steps farther, we turn to the right into the *Principal Saloon*, with frescoes by *Pietro da Cortona*. A small door to the right leads hence into the *Sculpture Saloon*, containing, among a number of ancient and modern works, an admirable \*Statue by a Greek master, near the wall opposite the entrance, representing a woman with one arm raised. It was formerly supposed to be a nymph, a Dido, or a Laodamia; but it more probably represents a supplicant for protection at an altar. A twig formerly grasped by the right hand has been broken off.

On the highest floor is the *Biblioteca Barberina* (Thurs. 9-2) which contains 7000 MSS., including those of numerous Greek and Latin authors, of Dante, etc., a number of ancient bronze cistas from Palestrina, miniatures by Giulio Clovio (a pupil of Raphael), etc. Librarian, the *Abbé Pieralisi*.

The *VIA DELLE QUATTRO FONTANE* now leads to the summit of the Quirinal, on which a street  $\frac{3}{4}$  M. in length (to the right, *Via del Quirinale*, see below; to the left, *Via Venti Settembre*, p. 171) extends from the *Piazza del Quirinale* to the *Porta Pia*. At the four corners formed by the intersection of these two main-streets, are *Four Fountains* (Pl. I, 22) erected by Sixtus V., the builder of the former street, which derives its name from these fountains.

We now enter the *VIA DEL QUIRINALE* to the right. At the corner on the left is the small, unattractive church of *S. Carlo*, erected by Borromini. Farther on, to the left, *S. Andrea*, by Bernini, with the former Noviciate of the Jesuits. To the right are buildings connected with the royal palace. In a few minutes more we reach the *\*Piazza del Quirinale*, formerly *di Monte Cavallo* (Pl. II, 19), recently extended and levelled, in the centre of which is a *Fountain* with an antique granite basin. Adjacent to the fountain are an *Obelisk*, 48 ft. high, which once stood in front of the mausoleum of Augustus and was erected here in 1787, and the two colossal marble \*\**HORSE TAMERS* from which the piazza formerly derived its name. These admirable groups once stood in front, probably at the entrance, of the *Thermæ* of Constantine (see below) which were situated here. They are frequently mentioned in history, and have never been buried or concealed from view. The inscriptions on the pedestals, *Opus Phidiae* and *Opus Praxitelis* are apocryphal, the groups being works of the imperial age, copied from originals of the school of Lysippus. In the middle ages these were supposed to be the names of two philosophers, who, having divined the thoughts of Tiberius, were honoured by the erection of these monuments in recognition of their wisdom.

Opposite the Royal Palace, on the left, is the *Pal. of the Consulta*, erected under Clement XII, by Del Fuga, formerly the seat of a tribunal of that name, charged with the internal administration of the Papal States. It is now occupied by the offices of the *Minister of the Exterior*. On the S.W. side of the piazza, behind the obelisk,

stands the *Palazzo della Dataria*, erected by Paul V. Farther on, to the left, is the Pal. Rospiugliosi (see below).

The piazza commands a fine \*VIEW of the town, with the dome of St. Peter's in the background. During the excavations preparatory to the construction of the steps and the road, were found extensive fragments of the walls of the Thermæ of Constantine (p. 157) and below them older walls of solid blocks, belonging apparently to the walls of Servius Tullius. The new *Via della Dataria* descends straight to the Corso, and the first transverse street to the right, the *Via di S. Vincenzo*, leads to the *Fontana Trevi* (p. 144).

The **Palazzo Regio**, formerly *Apostolico al Quirinale* (Pl. I, 19), begun in 1574 under Gregory XIII. by *Flaminio Ponzio*, continued under Sixtus V. and Clement VIII. by *Fontana*, and completed under Paul V. by *Maderna*, has frequently been occupied by the popes in summer on account of its lofty and healthful situation. The conclaves of the cardinals were at one time held here, and the name of the newly elected pope was proclaimed from the balcony of the façade towards Monte Cavallo. Pius VII. died here in 1823. After 20th Sept. 1870, the palace was taken possession of by the Italian government, and being now the residence of the king, the greater part is seldom shown to the public (p. 115).

From the principal entrance we pass between the sentinels, and ascend the broad staircase to the left at the end of the vestibule. At the top of the staircase we write our names in a book, and obtain an escort (1 fr.). Adjacent to the SALA REGIA, with frescoes by *Lanfranco* and *Saraceni*, is the CAPPELLA PAOLINA, erected by *Carlo Maderna*, and decorated with gilded stucco-work and copies in grisaille of Raphael's Apostles in S. Vincenzo ed Anastasio alle Tre Fontane (p. 348), and with tapestry of the 18th century. To the right lies a suite of DRAWING and RECEPTION ROOMS, newly fitted up, and adorned with pictures and tapestry, chiefly modern. The reception-room of the ambassadors, beyond the throne-room, contains a portrait of the Emperor William, by *Karl Arnold*, presented in 1874. In the 10th room, mosaics on the floor from Hadrian's villa. In the 14th, a \*Ceiling-painting by *F. Overbeck* (1859), to commemorate the flight of Pius IX. in 1848: Christ eluding the Jews who endeavoured to cast him over a precipice (Luke iv. 28, 29). In the 15th, views from the Vatican. Towards the garden are the ROYAL GUEST-CHAMBERS, once occupied by Napoleon I., Francis I. of Austria, and in 1861 by Francis II. of Naples. The frieze of the former audience-chamber here is a cast of *Thorvaldsen's* \*Triumphal Procession of Alex. the Great, ordered by Napoleon I. for this saloon. After 1815 the original became the property of the Marchese Sommariva, and is now in the Villa Carlotta near Cadenabbia on the Lake of Como, formerly his residence. In the small Chapel dell' Annunziata an \*Annunciation, an altar-piece by *Guido Reni*. — In the COURT a staircase ascends to the right under the arcades; on the landing, \*Christ surrounded by angels, a fresco by *Melozzo da Forli* (p. 82), transferred thither in 1711 from SS. Apostoli.

The *Garden*, which is rarely shown, was tastefully laid out by C. Maderna. It contains rare plants and several antiques, and commands a fine view.

The \***Palazzo Rospiugliosi** (Pl. II, 19), erected in 1603 by *Card. Scipio Borghese*, nephew of Paul V., on the ruins of the Thermæ of Constantine, afterwards became the property of the princes Rospiugliosi, relations of Clement IX., of Pistoja. The palace contains

frescoes from the Baths of Constantine, a beautiful *Cl. Lorrain* (Temple of Venus), and other treasures of art, but is only shown by special permission of the prince. The S.E. corner of the palace has been removed to make way for the new *Via Nazionale* (see below). Admission to the *Casino*, see p. 115 ( $\frac{1}{2}$  fr.).

We enter the court by a gate in the *Piazza del Quirinale*, No. 65, turn to the left under the arcades of the palace, and then ascend the steps to the left. Several small statues in the GARDEN.

Along the external wall of the *Casino* are placed ancient sarcophagus-reliefs (Hunt of Meleager, Rape of Proserpine, etc.). By the door to the right we enter the —

PRINCIPAL HALL. \*\* Ceiling-painting by *Guido Reni*: Aurora strewing flowers before the chariot of the god of the sun, who is surrounded by dancing Horae, the master's finest work. The colouring deserves special notice. The strongest light is thrown upon the figure of Apollo, whose hair and flesh are of golden hue. Of a corresponding tint are the yellowish-red robes of the nymphs nearest to Apollo. The colours are then gradually shaded off from blue to white, and from green to white, while the dun-coloured horses accord with the clouds in the background (p. lix). Opposite the entrance is a mirror, in which the painting may be conveniently inspected. — On the frieze, landscapes by *Paul Bril*, and on the ends of the sides, Triumph of Fauna and Cupid (from Petrarch), by *Tempesta*. Right wall: Statue of Athene Tritogeneia with a Triton; \**Van Dyck*, Portrait.

ROOM ON THE RIGHT. In the centre a bronze steed from the Thermes of Constantine. Opposite the entrance, *Domenichino*, Fall of man. Left wall: \**Lorenzo Lotto*, Vanità. Right wall: "Dutch School", Portrait; *Domenichino*, Venus and Cupid; \**Luca Signorelli*, "Holy Family". Entrance-wall: *L. Carracci* (?), Samson. — ROOM TO THE LEFT, entrance-wall, over the door: *Passignani*, Pietà; *Guido Reni*, Andromeda; Portrait of *N. Poussin* (at the age of 56), a copy of the original in the Louvre. Left wall: *Dan. da Volterra*, Bearing the Cross. In the corner a bronze bust of Sept. Severus. On these two walls and the following: Christ and the Apostles, thirteen pictures, attributed to *Rubens*, probably only partly by him; *Domenichino*, Triumph of David.

In the *Via del Quirinale*, farther on, to the right, is the church of **S. Silvestro al Quirinale** (Pl. II, 19), erected at the close of the 16th cent., and with the adjacent monastery belonging to the fraternity of St. Vincent of Paola since 1770.

In the DOME four oval frescoes by *Domenichino*: David dancing before the Ark, Solomon and the Queen of Sheba, Judith, Esther and Ahasuerus. In the 2nd Chapel to the left, two landscapes by *Polidoro Caravaggio* and his assistant *Maturino*: Betrothal of the Infant Christ with St. Catharine, and Christ appearing as the gardener to Mary Magdalene.

At the end of the *Via Quirinale*, in an oblique direction, runs the new **Via Nazionale** (Pl. I, II, 22), the construction of which has caused great changes in this quarter of the town. Opposite to us rises the small church of **S. Caterina di Siena** (Pl. II, 19, 7) of the 17th century. Over the wall to the left peep the pines and palm-trees of the *Villa Aldobrandini*. In front of it, within a railing, is a fragment of the Servian wall (p. 175), excavated in 1875. Behind the church, in the adjoining monastery, rises the *Torre delle Milizie*, erected about 1200 by the sons of Petrus Alexius, commonly called *Torre di Nerone*, because Nero is said to have witnessed the conflagration of Rome from this point. A similar and contemporaneous tower is the *Torre dei Conti*, near the Forum of Augustus (p. 240),

to which the Via del Grillo descends. It was erected under Innocent III. (Conti) by Marchionne of Arezzo, but was almost entirely removed in the 17th century. — The Via Nazionale leads to the right, towards the S., in a wide curve, past the Piazza SS. Apostoli (p. 155) to the Corso, ending opposite the Palazzo di Venezia (p. 157).

The street diverging to the left from the Via Nazionale, by the above-mentioned Villa Aldobrandini and the church of *SS. Domenico e Sisto* erected in 1640 (on the right), is the VIA MAGNANAPOLI. The next cross-street to the left is the *Via Mazzarina* in which, to the right, opposite the Villa Aldobrandini, is the church of *S. Agata in Suburra* (Pl. II, 22), dating from the 5th cent., but restored in 1633, and now possessing 12 granite columns only of the original edifice. It belongs to the adjacent seminary for Irish priests.

The left aisle contains the *Monument of Daniel O'Connell* (who bequeathed his heart to this church), with a relief by Benzonii, erected in 1856. To the right of the entrance is the Tomb of *John Lascaris*, author of the first modern Greek grammar (d. 1535).

The Via Magnanapoli retains its name as far as its intersection with the Via de' Serpenti, whence it ascends the Viminal under the name of *Via di S. Lorenzo in Paneperna*, affording a distinct view of that hill rising between the Quirinal and the Esquiline. On the summit of the Viminal to the left stands the church of *S. Lorenzo in Paneperna* (Pl. II, 22), on the spot where St. Lawrence is said to have suffered martyrdom, an old edifice, but frequently restored. The street then descends, and under the name of *Via di S. Maria Maggiore* ascends the Esquiline, see p. 176.

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From the Quattro Fontane (p. 168) the VIA VENTI SETTEMBRE, formerly di Porta Pia, leads N.E. to the Porta Pia ( $\frac{3}{4}$  M.). The corner house on the right is the *Palazzo Albani*, erected by Domenico Fontana, and afterwards the property of Card. Aless. Albani. — In the Via Venti Settembre, on the right, farther on, are the two uninteresting churches of *S. Teresa* and *S. Cajo*.

In 5 min. more we reach the PIAZZA S. BERNARDO (Pl. I, 22), in which, to the right, standing a little back, is S. Bernardo, and to the left S. Susanna. Opposite to us, at the corner, rises the Fontanone dell' Acqua Felice.

**S. Bernardo** (Pl. I, 22), a circular edifice, originally one of the corners of the Thermae of Diocletian (p. 174), was converted by Catharine Sforza, Countess of Santa Fiora, into a church. The vaulting is ancient, but like the Pantheon was once open. — The new *Via Torino* leads hence to S. Maria Maggiore (p. 176).

The ancient church of *S. Susanna* was altered to its present form in 1600 by C. Maderna by order of Card. Rusticucci. Paintings on the lateral walls from the history of Susanna, by Baldassare Croce; those of the tribune by Cesare Nebbia.

The *Fontanone dell' Acqua Felice*, or *di Termini*, was erected by Domenico Fontana under Sixtus V.; the badly-executed copy of the

Moses of Michael Angelo is by *Prospero Bresciano*, who is said to have died of vexation on account of his failure; at the sides Aaron and Gideon by *Giov. Batt. della Porta* and *Flam. Vacca*; in front four modern lions. The *Acqua Felice* was conducted hither in 1583 from Colonna in the Alban Mts., a distance of 13 M., by order of Sixtus V. (*Felice Peretti*); comp. p. 354.

On the right opens the Piazza delle Terme, see p. 173. To the left the *Via di S. Susanna* descends to the *Via di S. Nicola di Tolentino*, which leads to the Piazza Barberini (p. 162).

At the N. angle of the Piazza S. Bernardo stands the church of **S. Maria della Vittoria** (Pl. I, 23), so called from an image of the Virgin which is said to have been instrumental in gaining the victory for the imperial troops at the battle of the 'White Hill' near Prague, afterwards deposited here, but burned in 1833. The church, with the exception of the façade, was erected by *C. Maderna*.

In the 2nd Chapel on the right, an altar-piece (Mary giving the Infant Christ to St. Francis) and frescoes by *Domenichino*. In the left transept the notorious group of St. Theresa by *Bernini* (covered; 5 s.). In the 3rd Chapel on the left, the Trinity by *Guercino*, and a Crucifixion attributed to *Guido Reni*.

The imposing new edifice on the right is the *Finance Office*, built by Canevari, Pieroni, and Pierantoni. — A few minutes before the gate is reached, a street to the left diverges to the *Porta Salara* (p. 164); the *Via del Maccao* to the right terminates near the railway-station (p. 175). Farther on, to the left, are the *Villa Bonaparte*, and to the right, the *Villa Reinach*, formerly *Torlonia*.

The **Porta Pia** (Pl. I. 27, 30), famous in the annals of 1870, was begun by Pius IV. from designs by Michael Angelo in 1564, and restored by Pius IX. in 1861-69. On 20th Sept., 1870, the Italians directed their bombardment chiefly against this gate, and soon effected a breach at the side of it, through which they entered the city. The damage has since been repaired. On the outside, to the left, a memorial tablet, bearing the names of 33 soldiers of the Italian army who fell on the occasion, marks the place where the breach was made. To the right of the gate is the old *Porta Nomentana*, closed since 1564, which led to Nomentum (p. 355).

**OUTSIDE THE GATE** (comp. map, p. 346) an unimpeded view is obtained of the Villa Albani and the Sabine Mts. to the left. To the right is the entrance to the **Villa Patrizi**, with pleasant garden and beautiful view (finest from the steps of the small summer-house and from the meadow). In the grounds are remains of ancient dwelling-houses and a catacomb (*Catacomba Nicomedi*) with well-preserved entrance. Permessi obtained by presenting a visiting-card at the Pal. Patrizi. Piazza S. Luigi de' Francesi, p. 193. — About  $\frac{1}{4}$  M. farther, on the right, is the *Villa Torlonia*, with pleasant gardens and artificial ruins (admission, see p. 116).

On this road, the ancient *Via Nomentana*, which commands fine views from various points, on the left,  $1\frac{1}{4}$  M. from the gate, is —

\***S. Agnese Fuori le Mura**, a church founded by Constantine,

over the tomb of St. Agnes, and still retaining many characteristics of an early-Christian basilica. It was re-erected by Honoriūs I. in 625-38, altered by Innocent VIII. in 1490, and restored by Pius IX. in 1856. The principal festival, on 21st Jan., is the 'blessing of the lambs' from whose wool the archiepiscopal robes are woven.

We enter by a gateway, where, to the right, is the entrance to the residence of the canons, with remnants of old frescoes in the corridor of the 1st floor, dating from 1454, and including an Annunciation. In the COURT, through a large window to the right, we observe a fresco painted in commemoration of an accident which happened to Pius IX. on 15th April, 1855. The floor of a room adjoining the church, to which his Holiness had retired after mass, gave way, and he was precipitated into the cellar below, but was extricated unhurt. On the farther side of the court, on the right, is the entrance to the church, to which a STAIRCASE with 45 marble steps descends. On the walls of the staircase are numerous ancient Christian inscriptions from the catacombs.

The INTERIOR is divided into nave and aisles by 16 antique columns of breccia, porta santa, and pavonazzetto, which support arches. Above the aisles and along the wall of the entrance are galleries with smaller columns. The Tabernacle of 1614, borne by four fine columns of porphyry, covers a statue of St. Agnes, in alabaster, a restored antique. In the tribune, \*Mosaics, representing St. Agnes between Popes Honorius I. and Symmachus, dating from the 7th cent., and an ancient episcopal chair. 2nd Chapel on the right: Head of Christ in marble, a mediocre work of the 16th cent.; also a beautiful inlaid altar; above it a "Relief of SS. Stephen and Lawrence, of 1490. In the left aisle, over the altar of the chapel, a fine old fresco, Madonna and Child. — The Catacombs, to which there is an entrance in the left aisle, are shown by the sacristan, from whom lights are also obtainable (1 fr.; see p. 343).

Leaving the covered flight of steps which descend to S. Agnese, and descending to the right, we reach —

**S. Costanza** (if closed, apply to the custodian of S. Agnese, 1/2 fr.), originally erected as a monument by Constantine to his daughter Constantia, but converted into a church in 1256. The dome, 70 ft. in diameter, is borne by 24 clustered columns of granite. A few fragments only of the vestibule and the wall of the central part of the edifice now exist. In the tunnel-vaulting of the aisle are \*Mosaics of the 4th cent. with genii gathering grapes, in the ancient style, but bearing traces of decline. The porphyry sarcophagus of the saint, formerly in one of the niches (now in the Vatican Museum, Sala a Croce Greca, p. 307), is similarly adorned. In the niches, Christ as the ruler of the world with SS. Peter and Paul.

The Cæmeterium Ostrianum, 1/4 M. from this point, see p. 343. Beyond it lies the Campagna, see p. 355.

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Proceeding from the Piazza S. Bernardo and the Acqua Felice (p. 171) towards the S.E., we pass (left) a deaf-and-dumb asylum, and come to the PIAZZA DELLE TERME (Pl. I, 25), formerly *di Termini*, named after the Thermæ of Diocletian situated here. (Tramway to the Piazza di Venezia, by the Via Nazionale, and to S. Lorenzo Fuori, see Appx.).

The Thermæ of Diocletian, the most extensive in Rome, were constructed by Maximian and Diocletian at the beginning of the 4th

century. The principal building was enclosed by a wall, a massive round fragment ('exedra') of which, now intersected by two streets, is exposed to view on the S.W. side of the piazza. The corners on this side were formed by two circular buildings, one of which is now the church of S. Bernardo (p. 171), and the other belongs to a prison. The circumference of the baths is said to have been about 2000 yds., or half as much as that of the Baths of Caracalla (p. 259), and the number of daily bathers 3000. The front faced the E., and the circular part, mentioned above, was at the back. Tradition ascribes the execution of the work to condemned Christians, in memory of whom a church, no longer existing, was erected here as early as the 5th century. A proposal to erect a Carthusian monastery among the ruins, which had been abandoned in the 14th cent., was revived by Pius IV., who entrusted the task to *Michael Angelo*. That master accordingly converted a large vaulted hall into the church of —

\***S. Maria degli Angeli** (Pl. I, 25), which was consecrated in 1561. The present transept was then the nave, the principal portal was in the narrow end on the right, and the high-altar placed on the left. In 1749 Vanvitelli entirely disfigured the church by converting the nave into the transept, blocking up the portal, and other injudicious alterations.

A small ROTUNDA is first entered. The first tomb on the right is that of the painter Carlo Maratta (d. 1713). In the Chapel, Angels of Peace and Justice, by Petrich. The first tomb on the left is that of Salvator Rosa (d. 1673). In the Chapel, Christ appearing to Mary Magdalene, an altar-piece by Arrigo Flamingo.

We next enter the great TRANSEPT. The niche on the right in the passage contains a colossal statue of St. Bruno, by Houdon; in the chapel on the left, the "Delivery of the Keys," an altar-piece by Muziano. The transept (formerly the nave) is 100 yds. long, 29 yds. wide, and 90 ft. high. Of the 16 columns, each 40 ft. in height, eight are antique, of oriental granite, which were barbarously painted by Vanvitelli, and the others were disengaged from the brick wall when the church was restored. — Most of the large pictures here and in the tribune were brought from St. Peter's, where they were replaced by copies in mosaic. In the right half (on the pavement the meridian of Rome, laid down in 1703): on the right, Crucifixion of St. Peter by Ricciolini; Fall of Simon Magus, after F. Vanni (original in St. Peter's); on the left, St. Jerome among the hermits, Muziano (landscape by Bril); Miracles of St. Peter, Baglioni. At the narrow end: chapel of B. Niccolò Albergati. In the left half: on the left, Mass of St. Basil with the Emperor Valens, Subleyras; Fall of Simon Magus, Pomp. Battoni; on the right, Immaculate Conception, P. Bianchi; Resuscitation of Tabitha, P. Costanzi. At the narrow end: chapel of St. Bruno.

In the TRIBUNE (one of the monks acts as guide here, 1/2 fr.); right, Romanelli, Mary's first visit to the Temple; \*Domenichino, Martyrdom of St. Sebastian (fresco); left, Pomarancio, Death of Ananias and Sapphira; Maratta, Baptism of Christ. The choir contains two monuments (I. Pius IV., r. Ant. Serbelloni), designed by *Michael Angelo*.

The Certosa, or Carthusian Monastery, adjoining the church, is partly used as barracks. The second court (entrance by No. 15, opposite the great fountain, where a sentinel stands; then turn to the left), embellished with 100 columns, was designed by *Michael Angelo*, who is said to have planted the beautiful cypresses in the

centre. It is now a military dépôt, and whitewashed, so that it has lost much of its former interest.

Permission to see the interior of the barracks, which are unattractive, must be obtained at the commandant's office, Via del Burrò 147, 2nd floor. The most interesting parts, through which the visitor may ascend to the roof of the church for the sake of the view, belong to the monastery, and are shown by permission of the prior.

Opposite the entrance of the church of S. Maria degli Angeli, and through the middle of the circular wall of the Thermæ, runs the *Via Nazionale* (p. 170), which intersects the *Via delle Quattro Fontane*, and leads to the *Via del Quirinale*, and thence in a curve to the *Piazza Venezia* (comp. pp. 171, 158). To the right of the entrance to the *Piazza delle Terme* rises the *War Office*; on the left is the *Hôtel du Quirinal*; and, farther on, the new Protestant *Church of St. Paul*, with chimes. At *Via Nazionale* 354 is the *Galleria Tenerani* (Wed., 1-4; at other times, fee), a complete collection of the original models of the sculptor P. Tenerani (d. 1869). On the same side, farther on, is the small church of S. Vitale, next to which is the new *Exhibition Building*, opened in 1883.

On the E. side of the *Piazza delle Terme* is the extensive new **Railway Station** (Pl. I, 25), constructed by Mirière and Bianchi. In front of it rises an imposing fountain, fed by the *Aqua Marcia*, which has been recently restored.

On the E. side of the station, owing to the removal of a hill called the 'Monte della Giustizia', the largest and best-preserved part of the **Wall of Servius** (Pl. I, 25, 28), which protected the city on this undefended side, has been exposed to view. The wall, which is supported by a strong embankment, with its broad moat and numerous towers, might until recently be traced to the arch of Gallienus (p. 179); but the only parts now extant are a fragment in the *Piazza Manfredo Fanti* and another by the so-called *Auditorium of Mæcenas* on the *Via Merulana* (see p. 183).

To the right (S.W.) runs the new *Via del Viminale*, which farther on intersects the *Via delle Quattro Fontane*.

The tramway to S. Lorenzo Fuori passes the railway-station, and then leads to the right through the *Via di Porta S. Lorenzo* to the gate of that name (p. 179). — Towards the N.E., passing the new buildings now springing up in this quarter, we reach (10 min.) the *Campo di Maccio*, or *Campo Militare* (Pl. I, 29, 32), the camp of the Praetorians of imperial Rome, originally established by Tiberius, but destroyed by Constantine so far as it lay without the town-wall, from which it projects in a quadrangular form. At the end to the left, and on the side, traces of gates are still distinguished; the wall was skirted by a passage, under which are several small chambers. The Campo is again devoted to military purposes, parades and reviews being held here, and large barracks have been erected.

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From the *Quattro Fontane* we next proceed to visit (10 min.) S. Maria Maggiore. We descend the Quirinal, cross the new *Via Nazionale* (see above), which leads to the *Piazza delle Terme*, and traverse the **VIMINAL**, which is here of insignificant height. To the

left diverges the new Via del Viminale (see above) leading to the station. In the valley between the Viminal and Esquiline, in the first side-street to the right, is situated —

**S. Pudenziana** (Pl. II, 25; open till 9 a.m.; custodian, Via delle Quattro Fontane 81, to be found from 1 to 4), traditionally the oldest church in Rome, erected on the spot where St. Pudens and his daughters Praxedis and Pudentiana, who entertained St. Peter, are said to have lived. The church, the earliest record of which dates from 499, has been frequently restored; it was much altered in 1598, and has recently been modernised in very bad taste. In the façade, lately adorned with mosaics (St. Peter with SS. Pudens and Pudentiana; on the left Pius I., on the right Gregory VII.), is an ancient portal borne by columns, which has also been restored. Pleasing campanile of the 9th century. Chief festival on 19th May.

INTERIOR. The nave and aisles are of unequal length. In the pillars are still to be seen the ancient marble columns which originally supported the wall. The \*Mosaics in the TRIBUNE (4th cent.), Christ with S. Praxedis and S. Pudentiana and the Apostles, and above them the emblems of the Evangelists on each side of the cross, are among the finest in Rome (p. xlvi; several of those on the right are modern). The DOME above the high-altar was painted by Pomarancio. The AISLES contain remains of an ancient mosaic pavement. In the left aisle is the CAPPELLA GAETANI, over the altar of which is an Adoration of the Magi, a relief in marble by Olivieri. At the extremity of this aisle is an altar with relics of the table at which Peter is said first to have read mass. Above it Christ and Peter, a group in marble by G. B. della Porta.

Below the church are ancient vaults in a good style of architecture, which the custodian shows if desired.

We now ascend the ESQUILINE, with the choir of S. Maria Maggiore in view all the way. An entirely new quarter of the town is springing up here. To the right diverges the Via di S. Maria Maggiore, the continuation of the Via Magnanapoli which leads to Trajan's Forum (see p. 171).

In front of the choir of the church, to which a handsome flight of steps ascends (two entrances adjoining the tribune) stands one of the two *Obelisks* which formerly rose in front of the mausoleum of Augustus, 48 ft. in height (the other is on the Quirinal, p. 168). It was erected here by Sixtus V. in 1587.

The façade of the church overlooks the PIAZZA S. MARIA MAGGIORE, which is embellished with a handsome *Column* from the basilica of Constantine, 16 ft. in circumference, and 46 ft. in height, placed here and crowned with a bronze figure of the Virgin by Paul V.

\*\* **S. Maria Maggiore** (Pl. II, 25), also named *Basilica Liberiana*, or *S. Maria ad Nives*, or *S. Maria ad Praesēpe*, from the manger which it contains, derives its usual name from its being the largest of the eighty churches in Rome dedicated to the Virgin. It is also one of the oldest churches at Rome, and indeed in Christendom. This is one of the five patriarchal churches (p. 127), and has a special 'jubilee entrance'. The principal festivals are on Christmas Day, 5th Aug., and the Assumption (15th Aug.). According to

a legend which cannot be traced farther back than the 13th cent., the Virgin appeared simultaneously to the devout Roman patrician Johannes and to Pope Liberius (352-66) in their dreams, commanding them to erect a church to her on the spot where they should find a deposit of snow on the following morning (5th Aug.). The *Basilica Liberiana*, which they are said to have built in obedience to this vision, was re-erected by Sixtus III. (432-40), who named the church *S. Maria Mater Dei*, shortly after the Council of Ephesus had sanctioned this appellation of the Virgin (430). Of this edifice the nave with its ancient marble columns and mosaics is still preserved. In the 12th cent. the church was farther altered in the mediæval style. Eugene III. added a new porch, Nicholas IV. a new tribune adorned with mosaics, and Gregory XI. gave the campanile its present form and its pointed roof. About the end of the 15th cent. began a new period in the history of the church, when the irregularities of the mediæval additions were removed, and symmetrical lines were formed by the erection of accessory buildings and straight walls. The two large side-chapels, with domes, were added by Sixtus V. in 1586 and Paul V. in 1611. The exterior of the tribune was remodelled by Clement X., and the final restoration was entrusted by Benedict XIV. to Fuga.

The *Façade*, designed by Fuga in 1743, consists of a porch with a loggia above it, opening towards the piazza in three arches. The five portals in this porch correspond with four entrances to the church (the last of which on the left, the *Porta Santa*, is now built up), and with a niche on the right. To the right is a statue of Philip IV. of Spain. The loggia (staircase to the left in the vestibule; one of the vergers opens the door), from which the pope formerly pronounced his benediction on 15th Aug., contains mosaics from a façade of the 13th cent., restored in 1825.

Above, in the centre, Christ; on the left the Virgin, SS. Paul, John, and James; on the right SS. Peter, Andrew, Philip, and John the Baptist. Below, on the left, the vision of Pope Liberius and the Patrician Johannes; on the right, the meeting of the two, and the tracing of the site of the church on the newly-fallen snow.

The *Interior*, dating from the pontificate of Sixtus III., 93 yds. long and 19 yds. wide, and subsequently enlarged, produces a rich and imposing effect. The pavement of the *Nave* dates from the 12th cent. (p. xlvi) and the handsome ceiling was executed from designs by *Giul. da Sangallo*. The architrave, adorned with mosaic, is supported by 42 Ionic columns, 33 in marble and 4 in granite, above which, and on the chancel arch, are \*Mosaics of the 5th cent., in the ancient style (p. xlvi; good light early in the morning). Those on the arch represent events from the Life of Mary, Annunciation, Infancy of Christ, Slaughter of the Innocents, etc.; left wall, history of Abraham and Jacob; right wall, Moses and Joshua (several of the pictures were restored in 1825). In front of the chancel arch is the *High-Altar*, consisting of an ancient sarcophagus of porphyry, said to have been the tomb of the Patrician Johannes, and containing the remains of St. Matthew and other relics; the canopy is borne by four columns of porphyry. In the apse of the *TRIBUNE* are \*Mosaics by *Jacobus Torriti* (1292); Coronation of the Virgin, with saints, near whom are Pope Nicholas IV. and Card. Jac. Colonna (comp. p. xlvi).

At the beginning of the nave are the tombs of Nicholas IV. (d. 1292)

on the left, and Clement IX. (d. 1669) on the right, erected by Sixtus V. and Clement X. respectively. **RIGHT AISLE:** First chapel: *Baptistery* with fine ancient font of porphyry. Farther on is the Cap. del Crocefisso with 10 columns of porphyry, containing five boards from the 'Manger of the Infant Christ' (whence termed *Cappella del Presepe*). — In the **RIGHT TRANSEPT** is the sumptuous **\*SISTINE CHAPEL**, constructed by Fontana, and of late gorgeously restored; in the niche on the left, an altar-piece (St. Jerome) by *Ribera*; on the right, occupying the whole wall, the monument of Sixtus V., with a statue of the Pope by *Valsoldo*; on the left, monument of Pius V. by *Leonardo da Sarzana*. Over the altar, a canopy in gilded bronze represents angels bearing the church; in the 'Confessio' under the staircase a statue of S. Gaetano, by *Bernini*, and by the altar a relief of the Holy Family, by *Cecchino da Pietrasanta* (1480). — At the end of the right aisle, the Gothic monument of Card. Consalvi (Gunsalus, d. 1299) by *Giov. Cosmas*.

**LEFT AISLE.** 1st Chapel (of the Cesi): Martyrdom of St. Catharine, altar-piece by *Giro. da Sermoneta*; on the right and left two bronze statues to the memory of cardinals of the family. 2nd Chapel (of the Pallavicini-Sforza), said to have been designed by Mich. Angelo: Assumption of Mary, altar-piece by *Gir. Sermoneta*. — In the **LEFT TRANSEPT**, opposite the Sistine Chapel, is the **BORGHESE CHAPEL**, constructed by *Flaminio Ponzio* in 1611, and also covered with a dome. Over the altar, which is gorgeously decorated with lapis lazuli and agate, is an ancient and miraculous picture of the Virgin, painted (almost black) according to tradition by St. Luke, which was carried by Gregory I. as early as 590 in solemn procession through the city, and again by the clergy during the cholera in 1837 and in the war of 1860. The frescoes in the large arches are by *Guido Reni*, *Lanfranco*, *Cigoli*, etc. The monuments of the Popes (l.) Paul V. (Camillo Borghese, d. 1621) and (r.) Clement VIII. (Aldobrandini, d. 1605) are by pupils of Bernini. The crypt contains tombs of the *Borghese* family.

To the S.E. of the Piazza S. Maria Maggiore (p. 176) is the church of *S. Antonio Abbate*, with a portal of the 13th cent.; interior uninteresting. S. Antonio is the tutelary saint of animals, and in front of the church from 17th to 23rd Jan., domestic animals of every kind were formerly blessed and sprinkled with holy water.

In the Via S. Prassede, in the right corner of the piazza, is a side-entrance to the church of —

\***S. Prassede** (Pl. II, 25), erected by Paschal I. in 822, and dedicated to St. Praxedis, the daughter of St. Pudens with whom Peter lodged at Rome, and the sister of S. Pudentiana. It was restored by Nicholas V. about 1450, again in 1832, and finally in 1869. The church is generally entered by the side-door.

**Interior.** The nave is separated from the aisles by 16 granite columns (six others, bearing arches, having been replaced by pillars). The \**Mosaics* (9th cent.; p. xlvi) deserve special notice. On the triumphal arch the new Jerusalem guarded by angels, Christ in the centre, towards whom the saved are hastening; on the arch of the tribune the Lamb, at the sides the seven candlesticks and the symbols of the evangelists; lower down the twenty-four elders (interesting as showing the mode in which the art accommodated itself to the spaces allotted to it; thus, in order to follow the curve of the arch, the arms of the foremost elders in the middle and upper rows gradually increase in length); in the round part of the apse, Christ surrounded with saints (on the left Paul, Praxedis, and Pope Paschal with the church; on the right Peter, Pudentiana, and Zeno). On either side of the tribune are galleries. — **RIGHT AISLE.** The 3rd chapel is the *Chapel of the Column* (ladies admitted on the Sundays of Lent only; the sacristan opens the door when desired). At the entrance are two columns of black granite with ancient entablature. The interior is entirely covered with mosaics on gold ground (about the 10th cent.), whence the chapel is sometimes called *Orto del Paradiso*. On the vaulting a medallion with head of

Christ, supported by four angels. Above the altar a Madonna between the saints Praxedis and Pudentiana. To the right in a niche, the column at which Christ is said to have been scourged. The 4th chapel contains the tomb of Card. Cetti (d. 1474). At the extremity of the right aisle the *Cap. del Crocefisso* contains the tomb of a French cardinal (d. 1286). — In the LEFT AISLE by the entrance-wall is a stone-slab, on which St. Praxedis is said to have slept. The 2nd *Cap. di S. Carlo Borromeo* contains a chair and table once used by the saint. The 3rd *Cap. Agiati* contains paintings by the *Cav. d'Arpino*. — The marble spout of a fountain in the nave indicates the spot where St. Praxedis collected the blood of the martyrs.

The CONFESSIO (keys kept by the sacristan) contains ancient sarcophagi with the bones of the sister saints Praxedis and Pudentiana on the right, and those of martyrs on the left. The altar is decorated with fine mosaic of the 13th century. Above it an ancient fresco of the Madonna between the sisters. — The SACRISTY contains a Scourging by *Giulio Romano*.

To the S. and S.E. of the Piazza S. Maria Maggiore run the *Piazza di S. Antonio Abbate* (see above), continued by the *Via Carlo Alberto*, and the *Via Merulana* (p. 183), two streets now in course of construction. Great alterations have been made here. The level of the surface has been lowered by 13-16 ft., where by numerous remains of ancient walls, fragments of sculptures in marble and bronze, sarcophagi, columns, etc., were brought to light. The ruins have been partly covered up again, and nothing certain is known of their history.

We follow the **VIA CARLO ALBERTO** (Pl. II, 25, 28), from which, immediately to the right, the *Via di S. Vito* diverges, passing under the *Arch of Gallienus*. This honorary arch, adjoining the church of *S. Vito*, was erected in 262 in honour of the Emp. Gallienus 'on account of his bravery, surpassed only by his piety' by a certain M. Aurelius Victor. The architecture is simple, but in the degraded style of the age.

The *Via Carlo Alberto* leads to the large and still deserted *Piazza Vittorio Emanuele*. Here, on the left, rises the church of *S. Eusebio*, re-erected in the last century, with the exception of the campanile. The ceiling-painting, the glory of St. Eusebius, is one of the earliest works of *Raphael Mengs*; the high altar-piece is by *Bald. Croce*. Opposite the church, to the right, are considerable remains of a water-tower of the *Aqua Julia* or *Claudia* (Pl. II, 28), in the niches of which the so-called trophies of Marius, now on the balustrade of the Capitol, were formerly placed (p. 212). The ruin, called *Trofei di Mario*, has been partly restored, and is under care of a 'guardia degli scavi'. — For the prolongation of the street to the *Porta Maggiore*, see p. 181.

Following one of the new streets to the left, between *S. Eusebio* and the *Trofei di Mario*, we reach ( $1\frac{1}{2}$  M.) the **Porta S. Lorenzo** (Pl. II, 31), constructed by Honorius against an arch, over which, according to the inscription, passed the three aqueducts *Marcia*, *Tepula*, and *Julia*. The arch stands on its original site, while the gateway occupies considerably higher ground. The gate derives its name from the church near it, and stands on the site of the ancient *Porta Tiburtina*, which led to Tivoli. The road (*Via Tiburtina*)

is bounded by walls, and does not afford views of the Sabine Mts. until the church is reached,  $\frac{3}{4}$  M. from the gate. — *Tramway* from the Piazza delle Terme to S. Lorenzo, see Appx.

\***S. Lorenzo Fuori le Mura** (see map, p. 346) occupies the spot where Constantine founded a church on the burial-place of St. Lawrence and St. Cyriaca. In 578 it was rebuilt by Pelagius II. This ancient edifice, which was entered from the E., was entirely remodelled by Honorius III. (1216–27), who added the present nave to the apse, and transferred the façade with the porch to the W. end. An angle formed by the outer walls shows where the new part was added. Under Nicholas V. and Innocent X., and lastly under Pius IX. in 1864–70, the church underwent extensive alterations, and is now at least partly freed from disfiguring patchwork. S. Lorenzo is a patriarchal church, and one of the seven pilgrimage-churches of Rome (p. 127). Festival, 10th August.

In the piazza in front of the church is a *Column* with a bronze statue of St. Lawrence. The *Façade* has been recently embellished with paintings resembling mosaic, representing the founders and patrons of the church: Pelagius II., the Emp. Constantine, Honorius III., Pius IX., Sixtus III., and Hadrian I. The vestibule is borne by six ancient columns, above which is an architrave with mosaics (St. Lawrence and Honorius III.); it contains retouched frescoes of the 13th cent., two tombs in the form of temples, and two rude Christian sarcophagi. The door-posts rest on lions.

The *Interior* consists of two parts. The anterior LATER CHURCH, which chiefly dates from HONORIUS III., consists of nave and two aisles, separated by 22 antique columns of granite and cipollino of unequal thickness. On the capital of the 8th column on the right are a frog and a lizard, and it is therefore supposed, but without authority, to have been brought from the colonnade of Octavia, where two sculptors Batrachus (frog) and Saurus (lizard) are said to have adopted this method of perpetuating their names. Above the plain entablature rises a wall recently adorned with frescoes by Fraccassini (on the right, history of St. Lawrence; on the left, that of St. Stephen), and the gaudily-painted open roof. The pavement, in opus Alexandrinum, dates from the 12th cent. (p. xlvi). Under a medieval canopy to the right of the entrance is an ancient "Sarcophagus with a representation of a wedding," in which in 1256 the remains of Card. Fieschi, nephew of Innocent IV., were placed. In the nave are the two elevated ambos, that to the \*right (p. xl) for the gospel, near which is a wreathed candelabrum for the Easter candle, that to the left for the epistle (12th cent.). On the triumphal arch are modern paintings (resembling mosaics) of the Madonna and saints. At the extremity of the N. aisle a flight of 12 steps, on the left, descends to a chapel and the catacombs.

Adjoining this building of Honorius on the E. is the OLDER CHURCH, erected by PELAGIUS, the pavement of which lies 3 ft. lower. The raised central space, to which seven steps ascend on each side of the Confessio, dates from the time of Honorius, who converted the nave of the older church into a choir with a crypt by laying a pavement halfway up the columns, and caused the aisles to be filled up. The rubbish has been recently removed, and the original level of the aisles exposed to view. The church of Pelagius, a basilica with aisles in the style of S. Agnese Fuori (the only two examples of churches with galleries at Rome), was originally entered at the opposite (E.) end. Twelve magnificent fluted columns of pavonazzetto with Corinthian capitals (those of the two first are formed of trophies, on the benches in front of them are mediæval

lions) support the \*Entablature, which consists of antique fragments and bears a gallery with graceful smaller columns. On the triumphal arch, of which this is the original front, are restored mosaics of the time of Pelagius II.: Christ, right SS. Peter, Lawrence, and Pelagius; left SS. Paul, Stephen, and Hippolytus. The canopy dates from 1148. The dome is modern. By the wall at the back is the handsome episcopal throne. — We now descend the flight of steps leading from the prolongation of the aisles of the anterior church to the aisles of the church of Pelagius. The nave of the old church has now been partly converted into a crypt, as above mentioned. In the vestibule is the *Tomb of Pius IX.* (d. Feb. 7, 1878), whose body was transferred hither in 1881 from its temporary resting-place in St. Peter's. The monument, which according to the injunctions of the deceased pope is of the plainest character, consists of a marble sarcophagus in a niche like those in the catacombs.

The handsome old \*MONASTERY COURT (generally closed; apply to one of the monks in the church, or to the right in the sacristy) contains numerous fragments of sculptures and inscriptions built into its walls; in the corner to the right of the principal entrance is the lid of a sarcophagus adorned with the triumphal procession of Cybele.

Adjoining the church is the *Campo Santo*, an extensive church-yard, consecrated in 1837, and much enlarged in 1854; the upper part commands a beautiful view of the mountains and the Campagna. By the entrance are colossal figures of Silence, Charity, Hope, and Meditation. Among the numerous handsome monuments are one commemorating the Battle of Mentana, erected in 1870, and another (with statue) to the poetess Erminia Fua-Fusinato (d. 1876). On the whole, however, the cemetery is less interesting than those in several other Italian towns. In the tufa rock of the hill are observed tomb-niches from the *Catacombs of St. Cyriaca*, discovered when the cemetery was extended in this direction.

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To the S. of the Porta S. Lorenzo, within the city-walls, are the church of S. Bibiana and the picturesque ruined 'Temple of Minerva Medica', both conveniently reached by the streets lately constructed here. As already stated, great alterations are taking place here, and fragments of ancient walls are still frequently discovered.

**S. Bibiana** (Pl. II, 31), consecrated in 470, was rebuilt for the last time in 1625 by Bernini. It contains eight antique columns; above these are frescoes from the life of the saint, on the right by Ciampelli, on the left by Pietro da Cortona (modernised). The statue of St. Bibiana on the high-altar is by Bernini. To the left by the entrance is the stump of a column, at which the saint is said to have been scourged to death.

The so-called **Temple of Minerva Medica** (Pl. II, 32), the ruin of an ancient Nymphaeum in the form of a decagon, 55 yds. in circumference, with deep niches in the walls, and originally covered with marble below and stucco above, must have belonged to some splendid bath-establishment, as many ancient statues have been found in the vicinity. One of these, the Minerva Giustiniani of the Braccio Nuovo in the Vatican (p. 318), has given rise to the otherwise unfounded appellation of 'Temple of Minerva'. In the middle ages the ruin was called *Le Terme di Galluccio*, a name which has

been conjectured to be a corruption of 'Gaius and Lucius Cæsar'. The vaulting existed down to 1828. The building, which is architecturally interesting, dates from about the 3rd cent. after Christ.

The Via di Porta Maggiore leads in 20 min. from the church of S. Maria to the \***Porta Maggiore** (Pl. II, 35), formed by a monument belonging to the *Aqua Claudia*, above which the *Anio Novus* flowed through a second conduit. The inscriptions record the construction of both aqueducts by the Emp. Claudius, A.D. 52, the *Claudia*, 45 M. in length, bringing water from the neighbourhood of Subiaco, and the *Anio Novus* coming from the sources of the river of that name, a distance of 62 M.; and also their restoration by Vespasian in 71, and by Titus in 80. Aurelian converted the monument into one of the gates of his city-wall; and the Colonnas used it in the middle ages as the nucleus of a fortification. The gate derives its name either from its imposing dimensions, or from the church of that name. It was purged of the later additions by Gregory XVI., who closed up the N. archway. Two roads diverged hence: to the left, through the now closed arch, the *Via Labicana*, and to the right the *Via Praenestina*.

Between the two roads, outside the gate, on the removal of the fortifications of Honorius, which have been re-erected by the wall to the right, was discovered the \**Monument of the Baker Euryaces*, dating from the close of the republic; it is erected in imitation of grain-measures laid alternately in vertical and horizontal rows.

The monument was erected by the baker himself; and the principal inscription, repeated several times, is to the effect that — 'This is the monument of Marcus Vergilius Euryaces, a public purveyor of bread and an official'. Some of the reliefs represent grinding, baking, and other parts of his trade, and others refer to his post of purveyor to the city.

From this point to the Campagna, see pp. 354, 377.

From the Porta Maggiore a road leads to (5 min.) S. Croce, passing under the arch of the Cladian aqueduct, and skirting the wall on the inside. From S. Maria Maggiore to this church by the Via di S. Croce is a walk of 20 minutes.

**S. Croce in Gerusalemme** (Pl. II, 36), one of the seven pilgrimage-churches, once named *Basilica Sessoriana*, because the *Sessorium*, perhaps an ancient court of judicature, once stood here, is said to have been erected by St. Helena in honour of the cross found by her. As early as 433 a Council met here. The church was rebuilt by Lucius II. in 1144, and was modernised under Benedict XIV. in 1743, by *Gregorini*, who added the poor façade.

INTERIOR. The nave was originally borne by 12 antique columns of granite, of which 8 only are now visible. An ancient sarcophagus of basalt below the high-altar contains the relics of SS. Anastasius and Cæsarius. In the tribune are modernised 'Frescoes ascribed to Pinturicchio (according to C. & C., by *Fiorazzo di Lorenzo*), the Finding of the Cross. The church contains numerous relics, including the 'Inscription on the Cross'.

To the left of the tribune a staircase descends to the *Crypt*, where on the left is an altar with a marble relief (*Pietà*); at the sides are statues of Peter and Paul of the 12th century. On the right the chapel of St. Helena (to which ladies are admitted on 20th March only). On the vaulting are

\**Mosaics*, after Bald. Peruzzi, representing the Four Evangelists. In the centre, Christ. In the arch over the entrance, on the left St. Helena, right St. Sylvester; over the altar, on the left St. Peter, on the right St. Paul. The altar-statue of St. Helena is an exact copy of the Barberini Juno in the Sala Rotonda of the Vatican (p. 309), with a cross for the sceptre in the right hand, and a nail of the cross for the vase in the left.

The greater part of the old Cistercian monastery formerly belonging to the church is now used as a barrack.

Adjacent to S. Croce, in the direction of the Lateran, is the *Amphitheatum Castrense* (Pl. II, 36), of which only 16 arches of the enclosing wall, incorporated with the old city-fortifications, still exist. The building itself and the Corinthian capitals and other decorations are of brick. The date of its erection is uncertain. The longer diameter of the amphitheatre is 57 yds., the shorter 44 yds., and the arena 41 yds. in length. The outside is best seen in the course of a walk from the Porta Maggiore to the Porta S. Giovanni (from gate to gate 1 M.). In the interior is a kitchen-garden.

On the other side of S. Croce is an apse with arched windows and the beginning of adjoining walls, which are supposed to have belonged to a *Temple of Venus and Cupid*, or a *Nymphaeum* of Alexander Severus, or to the *Sessorium* mentioned above.

From S. Croce to the Lateran is a walk of 5 min. (p. 268).

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From S. Maria Maggiore the VIA MERULANA (Pl. II, 26, 29, 30) leads to the right to the Lateran (in  $\frac{1}{4}$  hr.; p. 268). The first cross-street to the right is the *Via di S. Prassede* (with the church of that name, p. 178), which, under different names, leads through a well-peopled quarter to the Forum. To the left is the *Via di S. Vito*, in which stands S. Alfonso de' Liguori, a Gothic church built by Wigley, at the cost of a Mr. Douglas. At the end of the street are the church of S. Vito and the *Arch of Gallienus* (see p. 179).

Halfway between S. Maria Maggiore and the Lateran, and beyond the beginning of the *Via di S. Pietro in Vincoli* mentioned below, a building in 'opus reticulatum' was discovered in 1874. It is supposed to have been an Auditorium, or perhaps a conservatory or winter-garden, belonging to the *Gardens of Maecenas* which lay here. (Permission to see it must be obtained from the Commissione Archeologica Comunale, on the Capitol, by the side-entrance to Aracoeli.) The oblong chamber, now roofed in, has a number of steps rising at the N. end, like the seats in an amphitheatre. The walls were richly decorated with paintings, which are now rapidly fading. Outside the S. wall are seen fragments of the Servian wall (p. 175), conspicuous remains of which, particularly on the E. side, flank the *Via Leopardi*.

From the *Via Merulana* diverges the lonely and sometimes unsafe *VIA DI S. PIETRO IN VINCOLI* to the W., leading to the church of —

**S. Martino ai Monti** (Pl. II, 26), erected by Symmachus about the year 500, adjacent to the Baths of Trajan and an old church of Pope Sylvester. It was rebuilt in 844 by Sergius II. and Leo IV., and handsomely modernised about 1650. The adjoining Carmelite monastery is now used as a barrack. Principal festival, 11th Nov.

The INTERIOR, a basilica with a roof of straight beams, contains 24 antique columns. In the S. aisle six \*Frescoes by G. Poussin, from the life of

Elijah, the patron of the order (marred by restoration). In the N. aisle six smaller \*Frescoes. Also two pictures representing the interior of the old churches of the Lateran and of St. Peter. — The PRESBYTERIUM is eleven steps higher; below is the CRYPT. From the latter we enter a large vault, probably once belonging to Thermæ, but at an early period converted into a church. The vaulting bears traces of ancient painting. This is supposed to be the site of Pope Sylvester's church, of the period of Constantine.

To the E., near S. Martino, diverges the *Via delle Sette Sale*, skirting the vineyards of the Esquiline, and terminating near S. Clemente (p. 264). On this road, immediately to the right, in the Vigna No. 10, is the entrance to the so-called *Sette Sale* (Pl. II, 26), consisting of seven, or rather nine parallel chambers, which appear to have been used as reservoirs for the Thermæ of Titus. The other ruins in the vineyard also belonged to the baths. The celebrated group of the Laocoön (p. 312) was found in the vicinity.

Leaving S. Martino, we next proceed in 5 min. to —

\* **S. Pietro in Vincoli** (Pl. II, 23; 151 ft. above the sea-level), also named *Basilica Eudoxiana* after Eudoxia, wife of Valentinian III., who founded the church about the year 442, as a receptacle for the chains of St. Peter which had been presented by her to Pope Leo I. It was restored by Pelagius I. and Hadrian I., the vestibule added by Baccio Pintelli (?), and the whole is now modernised. Admission before 11 a.m. and after 3 p.m.; when closed, visitors ring at the adjacent door to the left, No. 4 ( $\frac{1}{2}$  fr.).

**INTERIOR.** The nave and aisles are separated by 20 antique Doric columns. To the left of the entrance is the monument of the Florentine painters Pietro and Antonio Pollajuolo (d. 1498). The fresco above it, representing the plague of 680, is attributed to the latter master. The LEFT AISLE, on the left contains the monument of the learned Card. Nicolaus Cusanus (from Cues on the Moselle, d. 1465). Above it a relief: Peter with keys and chains, on the left the donor (Nic. Cusanus), right an angel. On the 3rd altar to the left a mosaic of the 7th cent. with St. Sebastian. — At the end of the RIGHT AISLE is the monument of Pope Julius II. with the \*\*Statue of Moses by Michael Angelo, one of his most famous works. The monument was originally destined for St. Peter's, and intended to be a most imposing work, consisting of upwards of 30 statues. Owing to various adverse circumstances the portion preserved here was alone completed. (Two statues destined for this monument are at the Louvre.) The statues of Moses (who is represented by mediæval Christian artists with horns owing to an erroneous translation of Exodus xxxiv. 35), Rachel, and Leah (as symbols, on the left of meditative, on the right of active life) alone were executed by the great master, and even these were not entirely his own workmanship. The grouping only of the remainder was from his design. The figure of the pope (who is not interred here) by Maso del Bosco is a failure; the prophet and the sibyl at the side are by Raf. da Montelupo. — To the right of the choir is St. Margaret, an altar-piece by Guercino. — The CHOIR contains an ancient marble seat from a bath, converted into an episcopal throne.

Adjacent to the statue of Moses is the entrance to the SACRISTY. A cabinet here with bronze Doors (by the Pollajuoli, 1477) contains the chains of St. Peter, which are exhibited to the pious on 1st August.

The adjacent monastery of the Canonici Regolari is now the seat of the physical and mathematical faculty of the university. The handsome old monastery-court, by Giuliano da Sangallo, planted with orange trees, is embellished with a fountain by Antonio da

*Sangallo.* (Entrance by No. 5, to the right of the church.) — Opposite the façade of the church is the *Collegium Maroniticum*, with an old tower commanding a fine view.

Proceeding to the left, and then, where the street divides, to the left again, we reach the *Thermae of Titus* (p. 238) in 5 min. — The street in a straight direction descends to the *Basilica of Constantine* (p. 233), which is conveniently visited after the church of S. Pietro. To the right of S. Pietro in Vincoli is the church of *S. Francesco di Paola*, with a monastery, now the *R. Istituto Tecnico*.

### III. Rome on the Tiber (Left Bank).

That part of the city which extends to the W. from the Corso as far as the river was uninhabited in the most ancient times (*Campus Martius*), but was gradually covered with buildings as Rome extended her sway, and as far back as the Republic, but more particularly in the reign of Augustus, it became the site of many palatial edifices, and the new town of ancient Rome. This quarter, which is now densely peopled, and is in the main mediæval in character, consists of a network of narrow and dirty streets and lanes, enlivened by the busy traffic of the lower classes, and rarely intersected by great thoroughfares. Although the topography of these purlieus is sometimes puzzling, and their appearance uninviting, they contain many highly interesting churches and palaces, and afford the traveller an excellent opportunity of becoming acquainted with mediæval Rome, and with the characteristics of its present inhabitants. It is proposed by the present government to improve this quarter by the construction of new and broad streets, but the work has not yet been begun. The following description begins with the N. side.

From the Piazza del Popolo the broad *VIA DI RIPETTA* (Pl. I., 15, 14), with its prolongation the *Via della Scrofa*, leads to the S. in 16 min. to S. Luigi de' Francesi and the Piazza Navona. On the right, 4 min. from the Piazza del Popolo, is a modern building with numerous windows, erected by Gregory XVI., and now containing the *Direzione Centrale del Lotto*, and studios belonging to the *Accademia delle Belle Arti*, or *di S. Luca* (p. 239). The gateway of the circular building leads to a quiet quay, planted with trees and used by the barges which ascend the river. Pleasing view of the opposite bank.

In the *Via de' Pontefici*, a cross-street to the left, is the entrance (No. 57; on the right) to the **Mausoleum of Augustus** (Pl. I., 17), erected by that emperor as a burial-place for himself and his family, and in which most of his successors down to Nerva were interred. On a huge substructure, which contained the mortuary chambers, arose a mound of earth in the form of terraces, embellished with cypresses, surmounted by a statue of the emperor, and environed with a park. In the middle ages it was converted into a fortress by the Colonnas; and a theatre (*Anfiteatro Umberto I.*) is now fitted up within its precincts. A few of the tomb-chambers are still preserved. Fee  $\frac{1}{2}$  fr.

To the left in the *Via di Ripetta* we next reach the church of *SS. Rocco e Martino* (Pl. I., 14), erected in 1657 by *De Rossi*, the

façade with its Corinthian columns having been added in 1834. Immediately beyond it, on the right, is the *Harbour of the Ripetta*, constructed by Clement XI. in 1707, from which the new and ugly *Ponte di Ripetta*, crosses to the *Prati di Castello*, or meadows lying beyond the Castle of S. Angelo (toll 5 c.; *Osterie*, see p. 106). On the left, *S. Girolamo degli Schiavoni* (Pl. I, 14), a small church.

A little farther on, the street takes the name of **VIA DELLA SCROFA** (Pl. I, 3; II, 3), which it retains as far as the Piazza of S. Luigi de' Francesi (see p. 191 et seq.).

The **VIA DELLA SCROFA** is soon intersected (about 9 min. from the Piazza del Popolo) by an important street, which leads from the Corso, opposite the Via Condotti, to the Ponte S. Angelo under different names, and forms the direct route between the strangers' quarter (Piazza di Spagna) and the Vatican. The church of S. Trinità de' Monti (p. 142) is visible the greater part of the way, forming the termination of the street. From the Corso to the Piazza Borgheste (Pl. I, 16; 4 min.) this street is called **VIA DELLA FONTANELLA DI BORGHESE**; thence to the Via della Scrofa, *Via del Clementino*, in which are back-buildings of the *Palazzo di Firenze*, formerly the residence of the Tuscan ambassador, now that of the Minister of Justice. — In the **PIAZZA BORGHESE** rises the celebrated —

\***Palazzo Borghese** (Pl. I, 16), begun by order of Card. Dezza in 1590 by the architect *Mart. Lunghi the Elder*, and completed by *Flaminio Ponzio* by order of Paul V., through whom it came into the possession of the Borghese family. The principal façade (with respect to the construction of the court) towards the street bears the inscription: *Bonitatem et disciplinam et scientiam doce-m(us);* the more imposing lateral façade is towards the Piazza Borgheste. On the ground-floor and first floor the \*Court is surrounded by arcades resting on clustered granite columns. Below these are three ancient colossal statues (a Muse, an Apollo Musagetes, and a portrait-statue); and at the end of the right passage a fragment of the statue of an Amazon. In the centre of the left side of the arcades is the entrance to the \*\***Galleria Borghese** (admission, see p. 114; catalogues for the use of visitors), the most important in Rome next to that of the Vatican. It embraces a longer period, and contains more master-pieces, than the other private galleries. The 15th century is rather poorly represented, as the gallery was founded at a time when the works of that period were not generally appreciated; but it possesses some excellent works of the close of that century, such as the Madonna with the vase by *Lorenzo di Credi* (I. Room, No. 2), and the Holy Family (I. Room, No. 54), of doubtful authorship. — The **MILANESE SCHOOL OF LEONARDO** is largely represented (I. Room), but the authenticity of most of the pictures is questionable. The best are the Christ imparting his blessing, a small work by *Marco d'Oggionno* (I. Room, No. 33), and Christ bear-

ing his Cross, by *Solario* (III. Room, No. 1). — Among the earlier masters of the UPPER ITALIAN SCHOOL, *Franc. Francia* is highly esteemed, and his St. Stephen, a half-figure in the red robe of a deacon (II, 51), affords abundant proof that he has not been overrated.

Among the works ascribed to RAPHAEL the Entombment (II. Room, No. 38) alone is authentic. The picture is not well preserved, and is perhaps not entirely by Raphael's own hand. The impression produced by it is disappointing, the composition seems too studied, and the colouring cold (p. liii). The predelle belonging to it are in the Vatican (p. 305). The Fornarina (II. Room, No. 65), the Madonna d'Alba (II, 39), Pope Julius II. (II, 18), and the Madonna col divino amore (II, 24) are copies; the unknown Cardinal (II, 21) is by a somewhat later Florentine master, who for the colouring of the gown has used a different kind of red from Raphael. It is quite as improbable that the so-called Portrait of Cesare Borgia (II, 26) was executed by Raphael. Cesare Borgia died in 1507, whereas the costume of the portrait is in the style of the middle of that century. The painter of this unknown personage was perhaps *Angelo Bronzino*. The IX. Room contains several Frescoes transferred hither from the Villa of Raphael, and ascribed to that master; but they are unlike his workmanship, both in composition and execution.

The SCHOOL OF FERRARA of the 16th cent. is copiously and well represented. A fine example of *Mazzolini*'s richness of colouring is his Adoration of the Magi (II, 59). *Dosso Dossi*'s Circe (III, 11) conducts us into a world of fancy, similar to that depicted by Ariosto in his Orlando. Lastly there are several excellent works by *Garofalo*, the Raphael of Ferrara (II, 9 : Descent from the Cross).

The COLOURISTS OF THE XVI. CENT. will not fail to attract the visitor. To *Sodoma* the gallery is indebted for a Pietà (I, 7) and a Holy Family (II, 44), in which the head of the Madonna is radiant with beauty. At a comparatively recent period (1824) an important work by *Correggio* was secured for the gallery. It represents Danae with Cupids sharpening their arrows (III, 40). The figure of Danae is rather graceful than strictly beautiful, but the Cupids are very charming, and the chiaroscuro masterly. — A whole room is devoted to the VENETIAN SCHOOL. *Titian*'s so-called Earthly and Heavenly Love (X, 21) is one of those creations which produces an indelible impression on the beholder. The picture rivets the attention like a poetical dream, and after the eye has feasted on the charms of the colouring the composition still captivates the imagination. The Arming of Cupid (X, 2) is one of the finest mythological works by the same master. *Bonifazio* is another master who supplies us with examples of the richness of colouring of the Venetian School (XI, 16, being the finest). *Giorgione*, on the other hand, is not fairly represented by the only specimen of his handiwork which the gallery possesses (X, 13).

As it is generally the case in the Roman galleries, the painters of the later revival of art, the adherents of the *Carracci* and the *Naturalists*, figure very numerously here. *Domenichino's* Diana (IV, 15) contains a number of nymphs with life-like heads, and an excellent background of landscape; *Albani's* Seasons are superb decorative pictures; and the half-figures of *Guercino* are above the average of his compositions. On the other hand, the works of *Caravaggio*, the chief of the naturalists (V, 26), are repulsive. The pictures by German and Netherlandish masters in the XII. Room are unimportant. — The apartments are artistically decorated.

I. Room. \*Decorations in grisaille and gold, by *Carlo Villani*. Left: \*1. *Sandro Botticelli*, Madonna; \*2. *Lorenzo di Credi*, Madonna; 7. *Sodoma*, Pietà, unfortunately darkened by age; 8. *Luini* (a copy), Vanità; \*17. *Solaro* (?), Ecce Homo; 26. *School of Leonardo*, Madonna; 27, 28. *Laura* and *Petrarch* (portraits); 30. *Perugino* (?), Ecce Homo; 32. *Luini* (a copy), St. Agatha; \*33. *Marco da Oggionno*, Youthful Christ; 34. *Perugino*, Madonna (a copy); \*35. *Ridolfo Ghirlandajo* (according to Passavant, by *Timoteo della Vite*), Portrait of a boy, erroneously called a portrait of Raphael; 43. *Fr. Francia* (?), Madonna; 45. After *Raphael*, St. Catherine; 48. *Perugino*, St. Sebastian; 49, 57. *Pinturicchio*, Cabinet-pictures of the kind which used to be in vogue at Florence for the decoration of wedding cabinets, etc.; \*54. *Lorenzo di Credi* (?), Holy Family, a work of the highest rank; \*56. *Leonardo*, Leda and the swan, an excellent copy of the celebrated picture; 61. *Fr. Francia* (?), St. Antony; \*65. *School of Leonardo*, Madonna; \*67. *Ortolano*, Adoration of the Child; \*69. *Pollajuolo*, Holy Family.

II. Room. 4. Portrait, copy from *Perugino*; 16. *Garofalo*, Madonna with St. Joseph and St. Michael; 7. *Fr. Francia*, Madonna with two saints; \*9. *Garofalo*, Christ mourned over by his friends; \*18. *Raphael*, Portrait of Julius II., an admirable copy; \*21. *Raphael* (?), Portrait of a cardinal; \*24. *Raphael*, Madonna with the young St. John, St. Joseph and St. Elizabeth (Madonna col divino amore, original at Naples); \*26. *Raphael* (?), Portrait of Cæsar Borgia (?); 30. (?) Portrait of a woman; 35. *Andrea del Sarto*, Madonna; \*38. *Raphael*, Entombment (1507), his last work before going to Rome, ordered by Atalanta Baglioni for her chapel in S. Francesco de' Conventuali at Perugia (p. 51), afterwards purchased by Paul V.; 39. *Raphael*, Madonna di Casa d'Alba, an old copy; 40. *Fra Bartolommeo*, Holy Family; 43. *Fr. Francia*, Madonna; \*44. *Sodoma*, Madonna; \*51. *Fr. Francia*, St. Stephen; 59. *Mazzolini*, Adoration of the Magi; \*65. Portrait of the so-called Fornarina, a good copy of *Raphael's* original in the Pal. Barberini (p. 167), perhaps by *Sassoferrato*; 69. After *Raphael*, John in the wilderness.

III. Room. 1. *Andrea Solario*, Christ bearing the Cross; \*2. *Parmegianino*, Portrait; 5. *Aless. Alori*, Christ risen; \*11. *Dosso Dossi*, The Sorceress Circe (?); 13. *Solario* (?), Mater Dolorosa;

14. *Sofonisba Anguissola*, Portrait of a woman; 15. *Scarsellino*, Madonna; 19. *Angelo Bronzino*, Cleopatra; 22. *Sch. of Raphael*, Holy Family; 21. *Andrea del Sarto*, Madonna with angels; \*28. Madonna with the Child and St. John, by the same; 35. *Andr. del Sarto*(?), Venus with two Cupids; \*37. Portrait, unknown; \*40. *Correggio*, Danae, one of his finest easel-pieces; 42. *Bronzino*(?), Portrait of Cosimo de' Medici; 46. Mary Magdalene, after *Correggio*'s original at Dresden; 47. *Pomarancio*, Holy Family; \*48. *Sebast. del Piombo*, Scourging of Christ (the same piece is in S. Pietro in Montorio as a fresco, p. 330); 49. *And. del Sarto*(?), Mary Magdalene.

IV. Room. 1. *Ann. Carracci*, Entombment; \*2. *Domenichino*, Cumæan Sibyl; 4. *Lod. Carracci*, Head; 10. *Cav. d'Arpino*, Rape of Europa; 14. *Sch. of the Carracci*, Entombment; \*15. *Guido Cagnacci*, Sibyl; 18. *Cigoli*, St. Francis; 20. *Guido Reni*, St. Joseph; 29. *Ann. Carracci*, St. Dominicus; 33. *Luca Giordano*, Martyrdom of St. Ignatius; *Carlo Dolci*, 36. Madonna, 37. Mater Dolorosa; 38, 41. *Furino*, Annunciation; *Ribera*, 39. Neptune, 40. St. Jerome; 42. *Carlo Dolci*, Head of Christ; 43. *Sassoferrato*, Madonna.

V. Room. \*11, 12, 13, 14. *Francesco Albani*, the Four Seasons, landscapes with mythological accessories; \*15. *Domenichino*, Diana and her Nymphs practising with their bows; 21. *Francesco Mola*, Liberation of Peter; 22. Psyche borne aloft by Cupids, copy from a picture in the Farnesina; 25. *Fed. Zuccaro*, Christ bewailed by angels; 26. *Caravaggio*, Madonna with St. Anna and the Child Jesus; 27. *Varotari (il Padovanino)*, Venus; 28. *Cav. d'Arpino*, Battle; 29. *School of Poussin*, Landscape.

VI. Room. 1. *Guercino*, Mater Dolorosa; 2. Female half-figure, by the same; \*3. *Andrea Sacchi*, Orazio Giustiniani; 5. *Guercino*, Return of the Prodigal; 7. *Pietro da Cortona*, Giuseppe Ghislieri; 10. *Ribera*, St. Stanislaus with the Child Jesus; 12. *Valentin*, Joseph interpreting the dreams in prison; \*13. *Titian*, Three periods of life, a copy by *Sassoferrato* (original in London); 16, 17. *Franc. Grimaldi*, Landscapes; 18. *Sassoferrato*, Madonna; 22. *Baroccio*, Flight of Æneas from Troy; 24, 25. Landscapes in the style of Poussin.

VII. Room. The lower part of the wall is adorned with mirrors, on which Cupids (by *Ciro Ferri*) and garlands (by *Mario de' Fiori*) are painted. Above, in small niches, are 16 ancient portrait-busts, some freely restored. In the centre is a table of irregular mosaic composed of stones of every variety, some of them extremely rare.

VIII. Room, containing a number of small objects of art and curiosities. Entrance-wall: 96. *Bril*(?), Orpheus with the animals in a landscape; \*90. Female head, a drawing of the *School of Leonardo*. By the window-wall and the wall of the egress are twelve small antique bronzes. 38. *Franc. Viola*, Landscape. Wall opposite the window: 86. *Marcello Provenzali*, Mater Dolorosa; 4. *Giulio Clodio*, Madonna; 91. *Vanni*, The Graces; \*88. View of the Villa Borghese in the 17th century. The egress affords a view of

the banks of the Tiber beyond the fountain below. — To the left a passage adorned with landscape-frescoes leads to the —

IX. Room, where several frescoes removed from their original situations are collected. The most important are three \*Frescoes (under glass) from the so-called Villa of Raphael, which formerly stood within the grounds of the Villa Borghese, and was removed in 1849 (p. 160): 1. Marriage of Alexander and Roxane, from a drawing in the Albertina in Vienna, which bears the name of Raphael, but shows close resemblance to the composition of Sodoma in the Farnesina; 2. Nuptials of Vertumnus and Pomona, of inferior value; 3. The so-called 'Bersaglio de' Dei' (shooting contest of the gods), from a drawing in the Brera at Milan ascribed by Raphael to Mich. Angelo; this obscure composition is perhaps borrowed from Lucian (Nigrinus, C. 36). These three were probably executed by Raphael's pupils. Some of the other paintings are from the Villa Lante. The balcony reached from this room affords a pleasing view of the Tiber and its banks as far as Monte Mario. — Returning to the mirror-room, and leaving it by the door to the left in the opposite wall, we enter the —

X. Room. Opposite the entrance: 1. *Moroni*, Portrait; \*2. *Titian*, Cupid equipped by Venus; 4. *Sch. of Titian*, or *Giorgione*, Judith, said to have the features of Titian's wife; 6. *Sch. of Ferrara*, Cupid and Psyche; \*9. *Pordenone* (according to Crowe, by *Lor. Lotto*), Portrait; 13. *Giorgione* (or school of Ferrara?), David with the head of Goliath; 14. *Paolo Veronese*, John the Baptist preaching repentance; 16. *Titian*, St. Dominicus; 19. *Giac. Bassano*, Portrait; \*\*21. *Titian*, 'Amor sagro e profano' (earthly and heavenly love), one of his greatest works; 22. *Leonello Spada*, Concert; 34. *Sch. of Ferrara*, SS. Cosmas and Damianus; 30. *Venetian School*, Family scene, probably the Nativity of the Virgin; \*36. *Bellini* (?), Madonna, an early work.

XI. Room. \*1. *Lor. Lotto*, Madonna with SS. Onophrius and Augustine, the St. Onophrius being copied from Dürer, as the visitor may satisfy himself by comparing it with Dürer's picture in the Palazzo Barberini (1518); 2. *Paolo Veronese* (?), St. Antony about to preach to the fishes; 3. *Titian* (?), Madonna; \*9. *Moroni* (?), Portrait; 11. *Luc. Cambiaso*, Venus and Cupid on dolphins (unfinished); 14. *Andr. Schiavone*, Last Supper; 15. *Bonifazio*, Christ among his disciples and the sons of Zebedee with their mother; \*16. *Bonifazio*, Return of the Prodigal; 17. *Titian*, Samson; 18. *Bonifazio*, Christ and the adulteress; 19. *Palma Vecchio* (?), Madonna; 20. *Paolo Veronese*, Venus and Cupid; 24. *Schidone*, Madonna; 25. *Titian* (a copy), Portrait of himself; \*27. *Giov. Bellini* (or *Antonello da Messina*?), Portrait; 28. Unknown master, Head of John the Baptist; 31. *Giov. Bellini*, Madonna and St. Peter; \*32. *Palma Vecchio*, Holy Family; 33. *Bernardino Licinio da Pordenone*, Family-portrait; 39. *Giov. Bellini*, Portrait.

XII. Room. Dutch and German masters. 1. *Van Dyck* (?), Crucifixion; \*7. Entombment, by the same; 8. *D. Teniers*, Genre picture; 9. *A. Brouwer*, Genre picture; 15. *Brabant Sch.*, Mary's visit to Elizabeth; 19. *Dürer* (?), Portrait (said to be of Duke Louis VI. of Bavaria); 20. *Holbein*, Portrait; 21. *Wouverman* (?), Landscape and accessories; 22. *Potter* (?), Cattle-piece; 23. *Backhuysen*, Quay; 26. Crossing the ice, in different shades of brown, perhaps by *Berchem*; 54. *Holbein* (?), Portrait; 27. *Van Dyck* (?), Portrait; \*35. *Perugino* (not Holbein), Portrait of himself; 37. *Dürer*, Portrait of Pirkheimer (?); 41. *Gherardo della Notte* (*Honthorst*), Lot and his daughters; 44. *Lucas Cranach*, Venus and Cupid. — In a small cabinet (which the custodian opens if desired) are a number of unimportant Italian pictures of the 14th and 15th centuries.

Returning from the Piazza Borghese to the Via della Scrofa, we follow the transverse street mentioned at p. 186 towards the E., to the Ponte S. Angelo (10 min.). This street, which is separated from the river by a single row of houses only, frequently changes its name. We first cross the PIAZZA NICOSIA (Pl. I, 13), where, in the corner to the left, is the new Pal. Galizzi (Pl. I, 13, 13), built partly on the plan of the Pal. Giraud near St. Peter's (p. 279). Farther on, in the VIA DELLA TINTA, on the left, is the small church of *S. Lucia* (Pl. 11), mentioned as early as the 9th century. In the VIA DI MONTE BRIANZO there are no buildings worthy of note. The side-streets diverging from it, however, contain several interesting Renaissance palaces. Thus in the Via dell' Orso, the *Albergo dell' Orso*; in the Via del Soldato, the Pal. *Sacripante* (Pl. I, 13, 5), built by B. Ammanati; opposite to it (Pl. I, 13, 6) the Pal. *Altemps* (p. 193); on the house Via Maschera d'Oro No. 7, is a frieze with paintings from the myth of Niobe by Pol. Caravaggio, much damaged. — A few paces beyond the last is the —

**Pal. Lancelotti** (Pl. I, 13, 1), erected under Sixtus V. by *F. da Volterra*, and completed by *C. Maderna*, with a portal by *Domenichino*. The court contains ancient statues and reliefs.

In the private apartments of Prince Lancelotti, shown by special permission only, stands the celebrated statue of the *"Discus Thrower"*, found on the Esquiline in 1761, and formerly in the Pal. Massimi (p. 201). It is a copy of the bronze statue by *Myron* (p. xxxi), and is one of the most interesting antiquities in Rome, being almost perfect, and far better executed than the inaccurately-restored replica in the Vatican (p. 308).

The VIA DI TORDINONA, or *Torre di Nona*, is named after a prison-tower once situated here. To the left the Vicolo de' Marchegiani diverges to the church of *S. Salvatore in Lauro*, erected by Ursini in 1450, and remodelled by Pius IX. in 1862, with an adjacent monastery-court. At the end of the Via Tordinona, on the right, is the Teatro Apollo (p. 110), restored by Valadier in 1830.

The street terminates in the PIAZZA DI PONTE S. ANGELO, whence three others diverge. The first, the Via in Panico, leads with its prolongations to the Piazza Navona (p. 197); the Via del

Banco di S. Spirito in the centre to the Piazza Farnese (p. 203); and the Via Paola to the chain-bridge and to the Via Giulia (p. 205) which runs parallel with the Tiber. This was formerly the public place of execution, which has been removed to the neighbourhood of the Ponte Rotto. — By the *Ponte S. Angelo* to the *Church of St. Peter* and the *Vatican*, see p. 278.

If we follow the Via della Scrofa (p. 186), passing the Pal. Galizin on the right, the fourth transverse street on the right (at the left corner of which, Via della Scrofa 70, is the palace of the general-vicar) leads us to the **PIAZZA DI S. AGOSTINO**.

\***S. Agostino** (Pl. I, 13), erected by *Baccio Pintelli* (?) in 1483 by order of Card. d'Estouteville, the protector of the Augustinians, on the site of an old oratorium, was the first Roman church with a dome. The façade and the spacious flight of steps are said to have been constructed of stones from the Colosseum. The interior, in the form of a Latin cross, was restored in 1750, and again in 1860, when it was adorned with frescoes by *Gagliardi*.

**INTERIOR.** On the entrance-wall a "Madonna and Child, in marble, by *Jacopo Tatti*, surnamed *Jac. Sansovino* after his master *Andrea Sansovino*, surrounded by numerous votive offerings. In the 1st CHAPEL on the right, St. Catharine by *Venusti*; in the 2nd, *Nucci's* free copy of the lost *Madonna della Rosa* of *Raphael*; in the 4th, "Christ delivering the keys to Peter, a group by *Cotignola*. By the 5th CHAPEL is the monument (the second to the left) of the learned *Onofrio Panvinio* (d. 1568). Adjoining the door of the sacristy is the monument of the learned Cardinal *Noris*. — The RIGHT TRANSEPT contains the chapel of St. Augustine with an altar-piece by *Guercino*: St. Augustine between John the Baptist and Paul the Hermit.

The HIGH ALTAR was decorated by *Bernini*; the image of the Madonna is said to have been painted by St. Luke, and brought from the church of St. Sophia at Constantinople. In the chapel on the left of this are preserved the remains of St. Monica, mother of Augustine; altar-piece by *Gottardi*.

The 2nd Chapel in the LEFT AISLE contains a "Group in marble (St. Anna, Mary, and Jesus) by *Andrea Sansovino* (1512). In the 4th, St. Apollonia, altar-piece by *Muziano*. In the NAVE, on the 3rd pillar to the left, "Raphael's Prophet *Isaiah*, holding a scroll with the words from Is. xxvi, 2, painted in 1512, but unfortunately retouched by *Dan. da Volterra*, and now much injured. In the execution of this work the great master is said to have been influenced by that of M. Angelo in the Sistine Chapel.

The neighbouring monastery, now occupied by the *Minister of the Marine*, contains the *Biblioteca Angelica* (entrance on the right of the church), consisting of 150,000 vols. and 2945 MSS., of which complete catalogues have been formed. Admission, see p. 108.

Proceeding from the Piazza S. Agostino straight through the archway, we reach the *Piazza S. Apollinare*, cross the *Piazza Tor Sanguigna*, and pass through the narrow *Via de' Coronari* to the *Via in Panico* and the *Ponte S. Angelo* (8 min.). This is the shortest way from the *Piazza Colonna* (p. 147) to the *Vatican*.

In the **PIAZZA S. APOLLINARE** (Pl. I, 13) are situated the *Seminario Romano*, a kind of grammar-school, and *S. Apollinare*, an old church, rebuilt in 1552 and 1750, and owing its present form to *Fuga*. To the left, over the altar in the inner vestibule, is

a Madonna by Perugino (?). — Opposite the church is the *Pal. Altemps*, of the 16th cent., completed by the elder Lunghi, possessing a handsome double court with arcades, the lateral colonnades of which are built up, and containing a few ancient statues.

From the Piazza S. Apollinare leads to the S. to the Piazza Navona (p. 197); and from Tor Sanguigna, S. Maria dell' Anima (p. 198) and della Pace (p. 199) are reached to the left.

In the direction of the Ponte S. Angelo the *Pal. Lancelotti* (p. 191) lies on the right (3 min.); a little farther on is the side-entrance to S. Salvatore in Lauro (p. 191).

The Via della Scrofa leads to the small, but busy PIAZZA DI S. LUIGI DE' FRANCESI, to the right in which rises S. LUIGI DE' FRANCESI (Pl. II, 13), the national church of the French, consecrated in 1589, having been built on the site of several earlier churches. Façade by Giac. della Porta. It is one of the best buildings of its period, and the interior also is judiciously decorated. Some of the pictures are badly lighted.

**RIGHT AISLE.** 1st Chapel: St. John, altar-piece by G. B. Naldini. On the opposite pillar is a monument to French soldiers who fell at the siege of Rome in 1849. 2nd Chapel: "Frescoes from the life of St. Cecilia, one of the most admirable works of Domenichino; on the right the saint distributes clothing to the poor; in the lunette above, she and her betrothed are crowned by an angel; on the left the saint suffers martyrdom with the blessing of the Pope; above, she is urged to participate in a heathen sacrifice; on the ceiling, admission of the saint into heaven; altar-piece, a copy of Raphael's St. Cecilia (in Bologna) by Guido Reni. 4th Chapel, of St. Remigius: altar-piece, the Oath of Clovis, by Giac. del Conte; frescoes on the right, Campaign of Clovis, by Girol. Sicciolante (da Sermoneta); on the left, Baptism of Clovis, by Pellegrino da Bologna. 5th Chapel, del Crocifisso: on the left the monument of the painter Guérin, on the right that of Agincourt (d. 1814), the writer on art. — Over the high-altar: "Assumption, by Franc. Bassano.

**LEFT AISLE.** 1st Chapel: St. Sebastian, altar-piece by Massei; on the right and left modern frescoes; by the first pillar on the right the monument of Claude Lorrain, erected in 1886. 3rd Chapel, of St. Louis: altar-piece by Plautilla Bricci, who is said to have designed the architecture also; picture on the left by Gimignani. 5th Chapel, of St. Matthew: altar-piece and pictures on the right and left by Caravaggio, on the left the evangelist's vocation to the apostleship, on the right his death.

Opposite the church is the *Palazzo Patrizi* (Pl. II, 13), where permessi for the Villa Patrizi (p. 172) are obtained. Adjoining the church is a lateral façade of the *Pal. Madama* (p. 197).

Opposite the *Pal. Madama* is the *Palazzo Giustiniani* (Pl. II, 13), erected by Giov. Fontana, which once contained valuable collections. There are now only a few antiques in the court and passages.

We next reach the small PIAZZA S. EUSTACHIO; to the right, opposite the *Pal. Maccarini*, which was designed by Giul. Romano, is the back of the —

**Università della Sapienza** (Pl. II, 13, 25; entrance Via della Sapienza 71), founded in 1303 by Boniface VIII., and after a rapid decline re-established by Eugene IV. It attained its greatest prosperity under Leo X., and under Leo XII. and Gregory XVI. possessed five faculties, but there are now four only (law, medicine, physical

science, and philology). It contains several natural history collections and the *Biblioteca Alessandrina*, a library of 90,000 vols., which is open daily (p. 108). The present building was designed by Giac. della Porta. The church (*S. Ivo*), with its grotesque spiral tower, was designed by Borromini in the form of a bee, in honour of Urban VIII., in whose armorial bearings that insect figures.

Turning to the left, or following one of the two preceding cross-lanes, we reach the PIAZZA DELLA ROTONDA (Pl. II, 16). Above the large *Fountain* erected by Lunghi under Gregory XIII., was placed the upper end of a broken obelisk by order of Clement XI. This piazza generally presents a busy scene (comp. p. 114).

On the S. side of the piazza rises the church of *S. Maria Rotonda*, or the \*\*Pantheon, the only ancient edifice at Rome which is still in perfect preservation as regards the walls and the vaulting. The original statues and architectural decorations have long since been replaced by modern and inferior works, but the huge circular structure with its vast colonnade still presents a strikingly imposing appearance. The walls, constructed of admirable brickwork, 20 ft. in thickness, were originally covered with marble and stucco. The ground in the environs has gradually been so much raised that the pavement of the temple, to which five steps formerly ascended, now lies below the level of the piazza. Excavations recently made in front of the edifice, which led to the discovery of the two fine marble reliefs now in the vestibule, have been filled up again as they interfered with the street traffic.

The PORTICO (36 yds. wide, 14 yds. deep) is borne by 16 Corinthian columns of granite, 13 ft. in circumference, and 39 ft. in height; the tympanum formerly contained reliefs, and the roof was embellished by statues. Eight of the columns are in front; the others form three colonnades, originally vaulted over, terminating in niches, in which stood the colossal statues of Augustus and his son-in-law M. Agrippa. The latter, according to the inscription on the frieze (*M. Agrippa L. F. Cos. tertium fecit*), caused the edifice to be erected B.C. 27. — The central colonnade leads to the ENTRANCE, with its ancient door strongly secured by bronze plates, in order to diminish the weight of which the upper portion is replaced by a railing.

The INTERIOR, lighted by a single aperture in the centre of the dome, produces so beautiful an effect that it was currently believed at an early period that the temple derived the name of Pantheon, which was applied to it as early as A.D. 59, from its resemblance to the vault of heaven (comp. p. xxxvi). The height and diameter of the dome are equal, being each 140 ft. The surface of the walls is broken by 7 large niches, in which stood the statues of the gods, including, as has been ascertained, those of Mars, Venus, and Cæsar. The architrave is borne by fluted columns of giallo antico or pavonazzetto in couples, the shafts being 26 ft. in height. Above the

latter, and corresponding with the niches, formerly rose a series of round arches, borne by Caryatides, but they appear to have been removed during a very early restoration of the edifice. The coffered ceiling of the vault, which consists of concrete, was decorated with gold-leaf, and the whole roof was covered with gilded bronze tiles, which the Emp. Constans II. caused to be removed to Constantinople in 655. Under Gregory III. these tiles were replaced by lead. The building has frequently been restored, as, for example, by Domitian, Trajan, Septimius Severus, and Caracalla. The names of the last two are recorded by an inscription on the architrave of the portico.

In 609 the Pantheon was consecrated by Pope Boniface IV. as a Christian church, under the name of *S. Maria ad Martyres* (p. 338), and in commemoration of the event the festival of All Saints was instituted (13th May, but afterwards celebrated on 1st Nov.). A palace, a cathedral-chapter, and a cardinal's title were afterwards attached to the church, which is generally known as *S. Maria Rotonda*, or *La Rotonda*. Under Urban VIII. (Barberini) the two campanili were erected by Bernini, the 'ass's ears', as they have been derisively named. The same pope removed from the portico the brazen tubes on which the roof rested, and caused them to be converted into columns for the canopy of the high-altar of St. Peter's, and cannons for the defence of the castle of S. Angelo. This vandalism gave rise to the complaint of Pasquin, '*Quod non fecerunt barbari, fecerunt Barberini*'.

To the right of the high-altar is the burial vault of King *Victor Emanuel* (d. Jan. 9, 1878). In the first Chapel to the left of the high-altar stands the simple monument of *Card. Consalvi* (buried in S. Marcello, p. 151) by *Thorvaldsen*.

To the left of the 3rd altar is *Raphael's Tomb* (b. 6th Apr., 1483; d. 6th Apr., 1520). On the wall is the graceful epigram composed by *Card. Bembo*:

*Ille hic est Raphael, timuit quo sospite vinci  
Rerum magna parens, et moriente mori.*

The Italian translation runs thus: —

*'Questi e quel Raffaele, cui vivo rinta  
Esser temea Natura, e morto estinta.'*

A lengthy inscription beside it announces that Raphael's remains were placed in a new sarcophagus in 1833. The statue of the Madonna on the altar, by *Lorenzetto*, was executed in accordance with Raphael's last will.

The Pantheon is also the last resting-place of Ann. Caracci, Tadd. Zuccheri, Bald. Peruzzi, Perino del Vaga, Giov. da Udine, and other celebrated artists.

A visit to the interior by moonlight is recommended, but the sacristan must be informed in good time. For the ascent of the dome a special permesso must be obtained.

At the back of the Pantheon are situated the ruins of the *Thermæ of Agrippa*, the proximity of which to the Pantheon once gave rise to the absurd conjecture that it originally belonged to the baths, and was afterwards converted into a temple.

In 1881-82 extensive operations were carried on for the purpose of extricating the Pantheon from surrounding obstructions, during which all the houses in the Via della Palombella and the Via della Minerva were pulled down. The ancient monuments brought to light in this work have been carefully restored, and laid bare down to the original

level of the street. From the Via della Palombella we now see opposite us the end of a large hall to the S. of the rotunda of the Pantheon, which perhaps formed the *Laconicum* of the Thermæ of Agrippa. Little more than the posterior wall with the beginning of the side-walls is preserved. The large niche in the centre was probably occupied by a statue of Agrippa; to the right and left are several smaller niches. Of four fluted marble columns which formerly embellished this wall one has been restored to its original position, while of the others little more than the bases remain. A finely executed frieze and cornice (shells and dolphins) ran along the top of the wall; a few fragments have been found and placed in position. The glaring contrast between the brick-wall and the marble sculptures did not exist in the original state of the building, when the wall was lined with marble. The floor was also covered with large marble slabs, of which a few are still extant. At a later period, probably in the reign of Hadrian, the hall was connected with the rotunda of the Pantheon by six parallel walls, enclosing five vaulted rooms in two stories. On the E. side of the Pantheon was a kind of portico, of which traces are still visible.

From the Piazza of the Pantheon the *Via de' Pastini* leads towards the E. to the Piazza di Pietra (p. 147); or we may turn to the left (N.), cross the *Piazza Capranica*, with the small theatre of that name, and reach Monte Citorio (p. 147); or, lastly, we may follow the *Via del Seminario*, also towards the E., to S. Ignazio (p. 148).

Leaving the Pantheon, we proceed towards the S.E., through the Via della Minerva, to the PIAZZA DELLA MINERVA (Pl. II, 16), where the church of S. Maria sopra Minerva lies on the left, and the Hôtel de la Minerve opposite to us. In the centre of the piazza is a marble elephant, on the back of which a small *Obelisk* was placed by Bernini in 1667, being one of those which are said once to have risen here in front of a temple of Isis. The other obelisk is in the Piazza della Rotonda (p. 194).

\*S. Maria sopra Minerva, erected on the ruins of a temple of Minerva founded by Domitian, the only Gothic church at Rome, was probably begun about 1285 by the builders of S. Maria Novella at Florence (p. xlvi). It was restored and re-decorated with painting in 1848-55, and contains several valuable works of art.

**Interior.** By the entrance-wall, on the right, the tomb of the Florentine knight Diotisalvi (d. 1482). — **LEFT AISLE.** On the left, the tomb of the Florentine Franc. Tornabuoni, by *Mino da Fiesole*; above it the monument of Card. Giac. Tebaldi (d. 1466). To the right of the altar in the 3rd Chapel, "St. Sebastian," by *Mino da Fiesole*(?). Over the altar: head of Christ, by *Perugino*. In the 5th Chapel is (r.) the monument of the Princess Lante, by *Tenerani*. — **RIGHT AISLE.** By the pillar between the 3rd and 4th chapels is an egress (generally closed) with an ancient Greek sarcophagus (Hercules taming the lion). In the 4th Chapel, the "Annunciation, a picture on a golden ground (in the foreground Card. Giov. a Torrecemata recommending three poor girls to the Virgin), painted to commemorate the foundation of the charitable institution of S. Annunziata, erroneously attributed to *Fiesole*; on the left the tomb of Urban VII. (d. 1590), by *Ambrogio Buonvicino*. The 5th Chapel (Aldobrandini) contains paintings by *Alberti*; over the altar the Last Supper by *Baroccio*; monuments of the parents of Clement VIII. by *Giac. della Porta*. — **RIGHT TRANSEPT.** A small chapel on the right is first observed, containing a wooden crucifix attributed to *Giotto*; then the "Caraffa Chapel (recently restored), with a handsome balustrade, painted by *Filippino Lippi*; on the right Thomas Aquinas, surrounded by allegorical figures, defending the Catholic religion against heretics; on the wall at the back, the Assumption of the Virgin; altar-fresco, the Annunciation, with a portrait of the donor

Card. Caraffa; sibyls on the vaulting by *Rafaellino del Garbo*; on the left the monument of Paul IV. (d. 1559), designed by *Pirro Ligorio*, executed by *Giac. and Tom. Cassignola*. By the wall, adjacent to the latter, the "Tomb of Bishop Guiliel. Durantus (d. 1296), with a Madonna in mosaic by *Johannes Cosmas*, one of the best works of that period. The first chapel by the choir contains an altar-piece by *C. Maratta*. The second is the Cappella del Rosario; altar-piece groundlessly attributed to *Fiesole*; on the right the tomb of Card. Capranica (about 1470). — The CHOIR contains the large monuments of the two Medicis, (l.) Leo X. and (r.) Clement VII., designed by *Ant. da San Gallo*; that of Leo executed by *Raffaello da Monte Lupo*, that of Clement by *Giov. di Baccio Bigio*; on the pavement the tombstone of the celebrated scholar *Pietro Bembo* (d. 1547).

In front of the high-altar, to the left, is *Michael Angelo's* \*\* Christ with the Cross, which was ordered by Metello Vari and P. Castellarini in 1514, and erected in 1521. *Pietro Urbano*, an assistant of the great master, was entrusted with the touching up of the work after its erection, but as he acquitted himself badly of his task, the finishing strokes were given to it by *Roderigo Frizzi*. The nudity of the figure is justified by the master's intention to pourtray the Risen Christ, but it is now marred by a bronze drapery; the right foot also is protected against the kisses of the devout by a bronze shoe (comp. p. li). — On the left by the choir is a passage to the Via S. Ignazio; on the wall the tombstone (first on the left) of Fra Beato Angelico da Fiesole, who died in the neighbouring monastery in 1455, with his portrait and the inscription: *Hic jacet Venerabilis pictor Frater Joannes de Florentia Ordinis praedicatorum 14 LV.* — In the LEFT TRANSEPT is the Chapel of S. Domenico, with 8 black columns, and the monument of Benedict XIII. (d. 1730) by *P. Bracci*. Adjacent, to the right, is the entrance to the sacristy.

The adjoining Dominican monastery, formerly the residence of the chief of the order, now contains the offices of the *Minister of Education* and the *Biblioteca Casanatensis* (entrance to the left by the church, first door to the right beyond the court; adm., see p. 108). The library is the largest in Rome after that of the Vatican, consisting of 200,000 vols. and 1000 MSS., and is connected by a bridge over the Via S. Ignazio with the Biblioteca Vitt. Emanuele in the Coll. Romano (p. 148).

From the Piazza della Minerva, past the S. side of the church, the *Via del Piè di Marmo* leads to the Piazza del Coll. Romano (p. 148). From the Piè di Marmo the Via del Gesù diverges to the right, leading in 3 M. to the Piazza del Gesù (p. 159).

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From the Piazza S. Luigi de' Francesi (p. 193) the short street to the right on leaving the church leads to the **PIAZZA MADAMA**, where to the left rises the façade of the **Palazzo Madama** (Pl. II, 13), so called from Margaret of Parma, daughter of Charles V., by whom it was once occupied. Previously and subsequently it belonged to the Medicis, afterwards grand-dukes of Tuscany, by whose orders *Marocelli* altered it to its present form in 1642. The Italian Senate now meets in this palace. One entrance is from the Piazza S. Luigi, the other from the Piazza Madama. The vestibule, court, and staircase contain antique statues, sarcophagi, reliefs, and busts. — A short side-street leads hence to the —

\* **Piazza Navona** (Pl. II, 13), the largest in Rome after that of St. Peter, officially named *Circo Agonale*. As its form still indicates,

the *Circus*, or *Stadium of Domitian*, formerly lay here. The name is said to be derived from the *agones* (corrupted to *Navone*, *Navona*), or contests which took place in the circus.

It is embellished with three *Fountains*. That on the N. side, erected in 1878, represents Neptune in conflict with a sea-monster (*polypus*); round the central group are Nereids and sea-horses. Not far from it, in the centre of a large ancient basin of Pentelic marble, rises a fountain erected by *Bernini* under Innocent X.; at the corners of the lofty mass of rock, the different parts of which represent the four quarters of the globe, are placed the gods of the four largest rivers, the Danube, Ganges, Nile, and Rio della Plata, executed by pupils of Bernini. The whole is surmounted by an obelisk, which was originally erected in honour of Domitian in the Circus of Maxentius.— The third fountain, at the S. end of the piazza, is adorned with masks, Tritons, and the statue of a Moor by Bernini.

The piazza was used from 1447 to 1870 as a vegetable market; but the *Campo di Fiori* (p. 203) is now used for that purpose.

On the W. side of the Piazza Navona stands the church of **S. Agnese**; the interior, in the form of a Greek cross, and the campanili, are by *C. Rinaldi*, and the tasteless façade by *Borromini*. The Romans used to maintain that the Nile on the great fountain veiled his head in order to avoid seeing this façade.

Over the principal door is the monument of Innocent X. by *Maini*; to the left, in the chapel of the transept, is a statue of St. Sebastian, adapted from an ancient statue by Maini. Beneath the dome are 8 columns of 'cognatello'. The old church was in the side-vaults of the Circus where the saint suffered martyrdom. Two chapels with ancient vaulting still remain.

To the left of the church is the *Palazzo Pamphilj*, also erected by Rinaldi, now the property of *Prince Doria*. Opposite to it is the national church of the Spaniards, *S. Giacomo degli Spagnuoli* (Pl. II, 13, 23), erected in 1450. The entrance is in the *Via della Sapienza*.

The *Via di S. Agnese*, to the right of the church, leads to the *Via dell' Anima* on the right, where on the left side is situated \***S. Maria dell' Anima** (Pl. II, 13; open till 8½ a.m., on holidays till noon; when closed, visitors go round the church by the *Vicolo della Pace* on the right, and ring at the door of the Hospice, opposite *S. Maria della Pace*). The name is derived from a small marble-group in the tympanum of the portal: a Madonna invoked by two souls in purgatory. This is the German national church and was erected in 1500-14. Handsome façade by *Giuliano da Sangallo*. Part of the interior is said to have been designed by *Bramante*.

Interior (restoration nearly completed). The central window of the entrance-wall formerly contained stained glass by *William of Marseilles*, now modern. The modern frescoes of saints on the ceiling are by *L. Seitz* (1875-82), and the stained-glass window over the chief portal was designed by him.— **RIGHT AISLE.** 1st Chapel: \*St. Benno receiving from a fisherman the keys of the cathedral at *Meissen* (Saxony), which had been recovered from the stomach of a fish, altar-piece by *Carlo Saraceni*. 2nd Chapel: Holy Family, altar-piece by *Gimignani*; left, monument and bust of Card. *Slusius*. 4th Chapel: altered copy of *Michael Angelo's Pietà* in St. Peter's, by *Nanni di Baccio Bigio*. — **LEFT AISLE.** 1st Chapel: \*Martyrdom of St. Lambert,

*C. Saraceni.* 3rd Chapel: frescoes from the life of St. Barbara, *Mich. Coxcie*. 4th Chapel: altar-piece (Entombment) and frescoes by *Salviati*.

**CHOIR.** Over the high-altar, "Holy Family with saints," by *G. Romano*, damaged by inundations; on the right, "Monument of Hadrian IV. of Utrecht (preceptor of Charles V., d. 1523), with figures of justice, prudence, strength, and temperance, designed by *Baldassare Peruzzi*, executed by *Michelangiole Sanese* and *Niccolò Tribolo*; opposite to it, that of a Duke of Cleve-Julich-Berg (d. 1575) by *Egidius Rivière* and *Nicolaus of Arras*. A relief in the ante-chamber of the sacristy (at the end of the N. aisle) represents the investiture of this prince by Gregory XIII. In the church, at the entrance to the sacristy, is the tomb of the learned Lucas Holstein of Hamburg, librarian of the Vatican (d. 1661).

The *German Hospice* connected with the church was under Austrian management from 1815 to 1863. Opposite the hospital rises the church of —

\***S. Maria della Pace** (Pl. II, I, 13, 3), erected by Sixtus IV. (1484) and Innocent VIII., restored by Alexander VII., and provided by *Pietro da Cortona* with a façade and semicircular portico. The church consists of a nave only, and terminates in an octagon with a dome.

Over the 1st CHAPEL on the right are \*\*Raphael's Sibyls: to the left the Sibyl of Cumæ; on the arch above, the Persian; then the Phrygian, and the aged Sibyl of Tibur, receiving from angels and recording revelations regarding the Saviour. They were painted in 1514 by order of Agostino Chigi, who erected the chapel, and skilfully freed from 'restorations' by *Palmaroli* in 1816 (best light, 10-11 a.m.; see also p. lvi).

'With perfect mastery of the art of utilising the space at his command, a talent admirably illustrated in the Stanze, Raphael has here filled up the segment of the arch so simply and naturally that the spectator is apt to overlook the consummate skilfulness of the grouping. Equally characteristic of Raphael are the rhythm of the composition, the display of spirited contrasts, and the delicate gradations and judicious dénouement of passionate emotions; while the gracefulness of the female forms and the sprightly beauty of the angel-boys are specially Raphaelesque. Michael Angelo's Sibyls are justly extolled as creations of a sublime imagination, striking the spectator with their supernatural majesty; but these female figures of Raphael are pre-eminently human and lovable'.

In the lunette above the Sibyls are the Prophets by *Timoteo Viti* (p. 88): on the right Jonah and Joshua, on the left Daniel and David.

At the sides of the 1st Chapel on the left are \*Monuments of the Ponzetti family, of 1505 and 1509 (which should be compared with the heavy decorations of the 2nd chapel on the right, executed half-a-century later). \*Altar-piece in fresco by *Bald. Peruzzi*: Madonna between St. Brigitte and St. Catherine, in front the donor Card. Ponzetti kneeling (1516). The vaulting above contains scenes from the Old and New Testament, in three rows, also by *Peruzzi*. — To the left, under the Dome, is the entrance to the sacristy and court (see below). Over the first altar on the left, Adoration of the Shepherds, by *Sermoneta*; above it, the Death of Mary, by *Moranda*. The second altar, with handsome marble-work, partly gilded, is of 1490. The high-altar is adorned with an ancient and highly revered Madonna; on the vaulting are pleasing 'putti' by

*Albani.* Over the adjacent altar to the right, Baptism of Christ, by *Sermoneta*. Over the niche, Mary's first visit to the Temple, by *Bald. Peruzzi* (retouched). — Newly-married couples usually attend their first mass in this church.

The \*MONASTERY COURT, constructed by *Bramante* (p. li) by order of Card. Caraffa in 1504, is interesting. On the ground-floor are arcades, above which runs a series of columns. By the right wall, the tomb of Bishop Bocciacio (d. 1437). Entrance through the church, or by Via Arco della Pace 5.

From the portal of the church the *Via della Pace* and the *Via in Parione* lead straight to the busy *Via del Governo Vecchio* (p. 201).

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From the Piazza del Gesù (p. 159) the VIA DE' CESARINI (Pl. II, 16) leads straight towards the W. to the (right) Piazza delle Stimate, with the church of that name, and the *Pal. Strozzi* with a small piazza called after it. (The streets to the right lead hence to the Piazza della Minerva and the Pantheon, pp. 196, 194.) We next pass (left) the *Teatro Argentina* and follow the VIA DEL SUDARIO (Pl. II, 13), the continuation of the Via de' Cesarini, in the direction of the church of S. Andrea della Valle, which is already visible.

The corner-house to the left (No. 13), before the church is reached, is the *Palazzo Vidoni*, formerly *Caffarelli* and *Stoppani*, originally designed by Raphael. On the staircase are a few antiques (L. Verus, Minerva, Diana). In one of the rooms is the famous *Calendarium Praenestinum* of Verrius Flaccus, being five months of a Roman calendar found by Card. Stoppani at Palestrina. This palace was once occupied by Charles V. (admission not easily obtained). — On the side of the palace next the church stood the so-called *Abbate Luigi*, a mutilated ancient statue (see p. 158), which was removed on the recent widening of the street.

\*S. Andrea della Valle (Pl. II, 13), begun by *P. Olivieri* in 1591 on the site of several earlier churches, was completed by *C. Maderna*. Façade designed by *A. Rinaldi*. The interior is well proportioned, but part of it has been whitewashed. See p. lviii.

On the right the \*2nd Chapel (STROZZI) contains copies in bronze of the Pietà (in St. Peter's) and the Rachel and Leah (in S. Pietro in Vinc.) of *Michael Angelo*, by whom this chapel itself was perhaps designed. — On the left the 1st Chapel (BARBERINI) is adorned with several marble statues of the school of Bernini: St. Martha by *Mocchi*, John the Baptist by *Pietro Bernini*, Mary Magdalene by *Stati da Bracciano*, and St. John by *Buonicino*. — At the end of the NAVE are the monuments of the two popes of the Piccolomini family, brought here from the old church of St. Peter; on the left that of Pius II. (d. 1464), by *Nic. della Guardia* and *Pietro Paolo da Todi*; on the right that of Pius III. (d. 1503), executed somewhat later. — In the DOME: Glory of Paradise, by *Lanfranco*; below, the Evangelists by *Domenichino*, one of his finest works. By the same master, \*Paintings on the vaulting of the apse. In front, between the transverse ribs: John the Baptist, St. John, and St. Andrew pointing to Christ ('this is the Lamb', etc.); in the vaulting itself, on the left, the Scourging of St. Andrew; then the Vocation of Peter and Andrew by Christ; on the right, St. Andrew beholds and reveres the cross to which he is about to be affixed;

below are six female figures representing the virtues (p. lix). The large lower frescoes by *Calabrese* (martyrdom of the saint) are of no great value.

To the N.W. of S. Andrea, *Via de' Massimi* 17 (r.), is the —

**Palazzo Massimi alle Colonne** (Pl. II, 13, 11), a fine structure by *Baldassare Peruzzi*, who however died in 1536 before its completion. The façade follows the curved direction of the street. The glimpse obtained of the double court is strikingly picturesque. On the second floor is the *Chapel of S. Filippo Neri* (open on 16th March), who is said to have here resuscitated a child of the family.

In 1467, within the buildings connected with this palace, the Germans *Pannartz* and *Schweinheim*, who during the two previous years had found an asylum in the monastery of Subiaco, established the first printing-office in Rome, from which they issued Cicero's epistles and other works, furnished with the name of the printers and the words '*In aedibus Petri de Maximis*'. — The Massimi family claims descent from the ancient *Fabii Maximi*, and their armorial bearings have the motto '*Cunctando restitutus*'.

Following the *Via dei Massimi* (whence the *Via de' Baullari* leads to the left to the Pal. Farnese, which is visible from this point, p. 203), and crossing the small *Piazza S. Pantaleo*, with the small church of that name on the right, we observe opposite to us the spacious —

**Palazzo Braschi** (Pl. II, 13, 17), erected by *Morelli* at the end of last century, and now occupied by the *Minister of the Interior*. It contains a fine marble \*Staircase and a few ancient statues. The back of the building looks towards the *Piazza Navona* (p. 197).

Passing the palace, we reach the **PIAZZA DEL PASQUINO** (Pl. II, 13), which derives its name from an ancient group of statuary placed at the obtuse angle of the Pal. Braschi. This was an admirable, but now sadly mutilated work of a good period of art, and is said to have been called *Pasquino* as early as the end of the 15th cent. after a tailor of that name who lived in the vicinity and was notorious for his lampooning propensities. It was once the custom to affix satires and ebullitions of malice to this statue, the answers to which used to be attached to the Marforio (p. 158, 217), and to refer them to the slanderous tailor, whose name is perpetuated in the word 'pasquinade'. Compositions of this kind have been much in vogue at Rome ever since that period, sometimes vying with the best satires of antiquity. The group represents Menelaus with the body of Patroclus, looking around for succour in the tumult of battle. Duplicates of the group are in the Loggia de' Lanzi and the Palazzo Pitti at Florence, and there are fragments in the Vatican (p. 311).

We follow the **VIA DEL GOVERNO VECCHIO**, which with its prolongations to the N.W. and S.E. forms the direct route between the *Piazza di Venezia* and the *Ponte S. Angelo* (comp. p. 160). On the right is the *Pal. del Governo Vecchio* (Pl. II, 13, 20), which for a time was occupied by the law and police courts. No. 124, opposite, is an elegant little house in Bramante's style (1500). — We turn to the left, and soon reach, in the *Piazza* of that name, the —

**Chiesa Nuova** (Pl. II, 10), or *S. Maria in Vallicella*, erected by S. Filippo Neri (about 1550-1605) for the order of Oratorians found-

ed by him. Architecture by *Giov. Matteo da Città di Castello*, interior by *Mart. Lunghi Senr.*, façade by *Rughesi*.

The **Interior**, which is dark and unfavourable for pictures, is richly decorated. The admirable stucco-work is by *Cos. Faniello*, and *Ercole Ferrata*. The ceiling of the **NAVE**, the dome, and the tribune are painted by *Pietro da Cortona*. — On the right, 1st Chapel, Crucifixion, *Scip. di Gaetano*; 3rd Chapel, dell' Ascensione, altar-piece by *Muziano*. — On the left, 2nd Chapel, Adoration of the Magi, *Ces. Nebbia*; 3rd Chapel, Nativity, *Durante Alberti*; 4th Chapel, Visit of Elizabeth, *Baroccio*. — **LEFT TRANSEPT:** Presentation in the Temple, *Baroccio*; Peter and Paul, statues in marble, by *Valsoldo*. Here also, adjoining the tribune, is the small and sumptuous CHAPEL OF S. FILIPPO NERI, beneath the altar of which his remains repose. Above is the portrait of the saint in mosaic, after the original of *Guido Reni* preserved in the adjoining monastery. — Over the **HIGH ALTAR**, with its four columns of porta santa, a Madonna by *Rubens*; on the right SS. Gregory, Maurus, and Papia, on the left SS. Nereus and Achilleus, also by *Rubens*, who painted these pictures during his second stay in Rome in 1606 for this church, which was then the most fashionable in the city. — **RIGHT TRANSEPT.** On the right, Coronation of Mary, *Cav. d' Arpino*; SS. John the Baptist and John the Evangelist, statues in marble by *Flaminio Vacca*.

The **SACRISTY** (entered from the left transept) was constructed by *Marrucelli*. On the vaulting: Angel with instruments of torture, by *Pietro da Cortona*. Colossal statue of the saint by *Algardi*.

On 26th May, the festival of the saint, and after Ave Maria every Sunday from 1st Nov. to Palm Sunday, concerts of sacred music, to which men only are admitted, are given in the adjoining *Oratorium*, which derives its name from the oratories fitted up by S. Filippo Neri. The saint was fond of music and advocated a cheerful form of divine service.

The adjoining **Monastery**, erected by *Borromini*, is of irregular shape, but remarkably massive in its construction. It contains a room once occupied by the saint, with various relics. The *Corte di Appello*, the *Tribunale Civile e Correzzionale*, and the *Tribunale di Commercio* are now established here. — The valuable *Bibliotheca Vallicelliana*, founded by S. Filippo Neri, and gradually enriched by rare MSS., now belongs to government (adm., see p. 108).

From the Piazza della Chiesa Nuova we may return to the Via del Governo Vecchio and proceed to the Ponte S. Angelo (p. 278); or, turning to the left opposite the façade of the church, we may follow the *Via del Pellegrino*, at the E. end of which, on the left, is the Cancelleria (see below).

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The **VIA DE' BAULLARI**, mentioned at p. 201, leads to several interesting palaces in the best style of the Renaissance. On the right, a little back from the street, is the elegant little \**Palazzo Linotta* or *Palazzetto Farnese*, of which *Bald. Peruzzi* is said to have been the architect. Tasteful court and staircase.

The short streets diverging to the right lead to the Piazza and \***Palazzo della Cancelleria** (Pl. II, 13), an edifice of majestic simplicity. The palace, designed by *Bramante* in strict conformity with the ancient orders of architecture, is one of the finest in Rome (p. li). It contains within its precincts the church of S. Lorenzo, originally erected near the theatre of Pompey. The elegant FAÇADE (with portal added by *Dom. Fontana*) is constructed of blocks of travertine from

the Colosseum. The \*COURT, in two stories, is surrounded by arcades. The columns are ancient; the graceful capitals are decorated with roses, a flower which belonged to the armorial bearings of the founder Card. Riario. In this palace, in 1848, Pius IX. convoked a parliament to deliberate on reforms in the States of the Church. On 15th Nov. of that year the minister Count Rossi was assassinated on the first landing of the staircase. This is the only palace in the interior of the city which the Italian government still permits to be occupied by the ecclesiastical authorities.

To the right of the palace is the church of **S. Lorenzo in Damaso** (with an entrance to the right from the court), which has the above-mentioned façade in common with the palace. It was also designed by *Bramante* (originally erected by *Damasus I.*), and is bounded by arcades on three sides. The architecture is interesting, but the pictures were destroyed during the revolution of last century. At the end of the right aisle is the tomb of the ill-fated Count Rossi (see above), with a bust by *Tenerani*.

The Piazza della Cancelleria is adjoined by the **PIAZZA CAMPO DI FIORI** (Pl. II, 13), an important centre of business, especially since the vegetable-market, with the picturesque country-people who frequent it in the morning, was transferred hither from the Piazza Navona. — *Theatre of Pompey* and *Via de' Giubbonari*, pp. 205, 206.

Adjoining the Campo di Fiori to the S.W. is the **PIAZZA FARNESE**, adorned with two fountains. Here is situated the —

\***Palazzo Farnese** (Pl. II, 14), one of the finest palaces at Rome, begun by Card. Alex. Farnese, afterwards Pope Paul III. (1534-45), from designs by *Ant. da Sangallo Junr.* (p. lvii), continued after his death (1546) under the direction of *Michael Angelo* (who designed the beautiful cornicing and the court), and completed by the construction of the loggia at the back, towards the Tiber, by *Giac. della Porta* in 1580. The building materials were taken partly from the Colosseum, and partly from the Theatre of Marcellus. This palace was inherited by the kings of Naples, and from 1862 to 1870 was occupied by Francis II. It was purchased in 1874 by the French government, whose embassy to the papal court is now established here; on the second floor is the 'Ecole de Rome', or French archaeological institution, founded in 1875. The triple \*Colonnade of the entrance and the two halls of the court were designed by *Sangallo*, in imitation of the Theatre of Marcellus. The court contains two ancient sarcophagi (that to the right from the tomb of Cæcilia Metella, p. 350). The celebrated antiquities once in this palace (Farnese Bull, Hercules, Flora) are now in the Museum of Naples.

A room on the 1st floor (admission rarely granted) contains \*FRESCOES by *Anibale Carracci*, his finest work, consisting of mythological scenes with rich architectural painting, executed in eight years by him, his brother *Lodovico*, *Domenichino*, and other masters. — The old banquet-hall has a \*Ceiling in carved wood, designed by *Michael Angelo*.

From the Piazza Farnese a line of streets, called the **VIA DI**

MONSERRATO and *Via de' Banchi Vecchi*, leads to the N.W. to the Ponte S. Angelo (p. 278). On the left is *S. Maria di Monserrato* (Pl. II, 10, 3), the national Spanish church, with a hospice. It was erected in 1495 by *Ant. da Sangallo Senr.*, and afterwards restored. The altar-piece of the first chapel on the right is by Ann. Carracci.

To the S.E. of the Piazza Farnese the Vicolo de' Venti leads to the PIAZZA DI CAPO DI FERRO. Here, on the right, rises the —

\***Palazzo Spada alla Regola** (Pl. II, 14), erected in the pontificate of Paul III. about 1540 by Card. Capodiferro, in imitation of a house built by Raphael for himself. Since 1640 the palace has belonged to the Spada family. It contains an interesting collection of antiquities and pictures (adm., see p. 115).

The most important \*Antiquities are exhibited in a room on the GROUND FLOOR (visitors turn to the left in the gateway; fee 1/2 fr.). Opposite the entrance-wall: sitting \*Statue of Aristote, formerly erroneously called Aristides, a copy of a celebrated Greek work; right arm and left leg new. Then eight fine \*Reliefs, found in 1620 in S. Agnese Fuori le Mura, where they formed part of the pavement with their faces downwards. Beyond the Aristotle, to the left, 65. Daedalus and Pasiphaë; right, 72. Paris as a cowherd. Window-wall: 66. Wounded Adonis; 67. Ulysses and Diomedes carrying off the Palladium. Entrance wall: Endymion; Perseus and Andromeda, casts from the originals in the Capitoline museum. Left wall: 68. Paris taking leave of Oenone; 69. Hypsipyle finds Opheletes, who had been entrusted to her, killed by a snake; 70. Amphion and Zethus; 71. Bellerophon watering Pegasus. Also several busts, small statues, etc.

From the court we ascend by a staircase to the right to the UPPER FLOOR (1/2 fr.). In the ANTE-CHAMBER is a Colossal Statue of Pompey, found in the pontificate of Julius III. (1550) in digging the foundations of a house in the Vicolo de' Leutari. The body was in the ground of one proprietor, and the legs in that of another. As both parties claimed the statue, the judge ordered it to be divided; but the pope prevented this by purchasing it for 500 scudi, and presented it to Card. Capodiferro. The head, though of a separate block, belongs to the original. Workmanship mediocre.

We now traverse a room adorned with unimportant frescoes to the Picture Gallery (provided with catalogues). I. Room, beginning opposite the entrance: 3. *Bolognese Sch.*, Madonna; 7, 12. *French Sch.*, Portraits; 10. *Camuccini*, Card. Patrizi; 22. *Caravaggio*, Portrait; 40. *Sc. Gaetano*, Julius III.; 56. *Sch. of Francia*, Madonna. — II. Room. 1. *Seb. del Piombo*, Astronomer; 6. *Baudin*, Still life; 9. *Brueghel*, Landscape; 10. *Guido Reni*, Judith; 12. *G. Poussin*, Landscape; 16. *And. del Sarto*, Visitation of Elizabeth (seriously damaged); 43. *Leonardo da Vinci* (a copy of the original in England), Christ and the scribes. — III. Room: 2. *Caravaggio*, St. Anna and the Virgin; 4. *Raphael*, John the Baptist, a copy; 15. *Brueghel*, Landscape; 24. *Guercino*, Dido's death; 26. *Baciccio*, Design of the ceiling-painting in Gesù; 29. *Salvator Rosa*, Landscape; 31. *Titian*, Portrait; \*40. *Moroni*, Portrait; 48, \*49. *Marco Palmezzano*, God the Father, and Bearing the Cross; 51. *Titian*(?), Card. Paolo Spada; 60, 70. *Salv. Rosa*, Landscapes; 63. *Guido Reni*, Abduction of Helen; 67. *Borgognone*, Cavalry-skirmish. — IV. Room: 4. *Guido Reni*, Card. Bernardo Spada; 9. After *Titian*, Paul III.; 10. *German Sch.*, Portrait (1511); 15. *Caravaggio*, Laughing angel's head; 18. *German Sch.*, Portrait; 26. *Ger. Honhorst*, Christ in the garden; 30. *Caravaggio*, St. Cecilia; 31. *Maratta*, Card. Fabricius Spada; 44. *Andr. del Sarto* (?), Madonna; 54. *French Sch.*, Portrait.

Pursuing the same direction beyond the Piazza Capo di Ferro, we next reach the small PIAZZA DE' PELLEGRINI. On the left is the back of the *Pal. Santacroce*, now a *Monte di Pietà* (Pl. II, 14), or pawn-office, founded in 1539, and established here in 1604. (Some

of the numerous pictures pledged here are of great value.) On the right is the church of *S. Trinità de' Pellegrini*, erected in 1614; the high-altar is adorned with a Trinity, by *Guido Reni*. The neighbouring hospital for convalescents and pilgrims contains 488 beds, and can provide dinner for 944 persons at one time. Italian pilgrims are entertained here at Easter for three days, and foreigners for four. — In the vicinity is the church of *S. Maria in Monticelli* (Pl. II, 14), consecrated by Paschalis II. in 1101, but restored several times, so that the campanile and remains of mosaics in the tribune now alone belong to the period of its foundation.

The *VIA DE' PETTINARI* (Pl. II, 14) leads from the Piazza de' Pellegrini to the Ponte Sisto. At the end of the street, on the right, is the small church of *S. Salvatore in Onda*, re-erected in 1684. On the left formerly stood the *Fontanone di Ponte Sisto*, constructed by Giov. Fontana under Paul V.; it has been removed to make way for improvements, but will probably be re-erected in the vicinity. — The *Ponte Sisto*, see p. 329.

From this point towards the N.W., and near the river, runs the *VIA DEL FONTANONE*, prolonged by the *VIA GIULIA* (Pl. II, 14, 10), which was built by Julius II., leading in 12 min. to the Ponte S. Angelo. To the left in the Via del Fontanone, opposite the garden of the Pal. Farnese, is the small church of *S. Maria della Morte*, or *dell' Orazione* (Pl. II, 11), erected by Fuga about the middle of last century, and belonging to a burial-society. Then, on the left, the *Pal. Falconieri*, built by Borromini, which once contained the picture-gallery of Card. Fesch. On the same side, in the Via Giulia, the *Carceri Nuovi*, a prison founded by Innocent X.; then No. 66, the *Pal. Sacchetti* (Pl. II, 10), originally erected by Antonio da Sangallo Junr. as his private residence.

At the end of the street, on the left, is **S. Giovanni de' Fiorentini** (Pl. II, 10), the handsome national church of the Florentines. The building was begun, by desire of Leo X., from a design by *Jac. Sansovino* (which was preferred to competing plans of Raphael, Sangallo Junr., and Peruzzi); and the difficult task of completing the substructions on the river was executed by *Sangallo*. *Michael Angelo*, and on his death, *Giac. della Porta* were afterwards engaged in the work, and the façade was added by *Aless. Galilei* in 1725. The only object of interest in the church is a picture by *Salv. Rosa* in the chapel of the right transept (SS. Cosmas and Damianus at the stake).

Near the church a *Chain-Bridge* (1 soldo), constructed in 1863, crosses the river to the Longara (p. 325). The *Via Paola* leads from the church to the Ponte S. Angelo (p. 278).

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In the Piazza Campo di Fiori (p. 203), on the side next *S. Andrea della Valle*, once lay the *Theatre of Pompey* (Pl. II, 13, 14). In this piazza is the *Pal. Righetti* (entrance, *Via del Biscione* 95),

in the court of which the bronze statue of Hercules (p. 309) and substructions of the theatre were discovered in 1864. Numerous fragments of the ancient walls are incorporated in the modern building. The semicircular bend of the street by *S. Maria di Grottapinta* (Pl. II, 13, 5) distinctly shows the form of the ancient theatre.

From the Campo di Fiori the busy VIA DE' GIUBBONARI leads S.E. to the Capitol and the S. quarters of the city. After 2 min. it expands into the Piazza *S. Carlo a' Catinari*. Here, on the left, is **S. Carlo a' Catinari** (Pl. II, 14), built by *Rosati* in 1612 in honour of S. Carlo Borromeo, in the form of a Greek cross, with a dome.

1st Chapel on the right: Annunciation, by *Lanfranco*. In the spaces below the dome are the four cardinal virtues, by *Domenichino*. In the transept to the right, Death of St. Anna, *Andrea Sacchi*. Over the high-altar, Card. Borromeo in the procession of the plague at Milan, *P. da Cortona*; tribune decorated by *Lanfranco*. The other paintings are inferior.

The *Pal. Santacroce* (Pl. II, 14, 4), situated opposite, has its principal façade towards the Piazza Branca.

Farther on, the street divides: to the right, the Via del Pianto, see p. 207; to the left, the VIA DE' FALEGNAMI leads to the small PIAZZA TARTARUGA (Pl. II, 17), named after the graceful \**Fontana delle Tartarughe* (tortoises), erected by *Giac. della Porta* in 1585, and embellished with bronze figures of four youths, by the Florentine *Taddeo Landini*. This is the most charming fountain in Rome; the design was formerly attributed to Raphael.

No. 10, Piazza Tartaruga, to the right (another entrance, Piazza Costaguti 16), is the **Palazzo Costaguti** (Pl. II, 17, 20), erected about 1590 by *Carlo Lombardi*. On the first floor (closed to the public) are ceiling-paintings by *Franc. Albani*, *Domenichino*, *Guercino* (Armida with Rinaldo in the dragon-chariot, admirably coloured), by the *Cav. d'Arpino*, and other masters. One wing of the palace (formerly *Boccapaduli*) was long the residence of the Poussins, and still contains works by them (no admittance).

To the left is the **Palazzo Mattei** (Pl. II, 17, 27), originally an aggregate of separate buildings which occupied the block between S. Caterina de' Funari and Via Paganica. Of these the handsomest is the present so-called palace (principal entrance, Via di S. Caterina de' Funari 32; side-entrance, No. 31), erected in 1616 by *Carlo Maderna*, and one of his finest productions.

In the passages of the entrance, in the arcades, and along the sides of the COURT, a great number of ancient reliefs are built into the walls. In the court are (r.) Mars with Rhea Silvia, and Apollo with the Muses; and (l.) the Calydonian hunt and Rape of Proserpine. In the portico, Sacrifice of Mithras, Apollo with the Muses, and a Bacchanalian procession, all from sarcophagi. The statues in the court and niches on the staircase, some of them much modernised, are of no great value. The stucco decorations of the ceiling on the staircases are well executed.

Farther on, in the Via de' Falegnami, we observe on the left, within the ancient *Circus Flaminius*, the church of **S. Caterina de' Funari** (Pl. II, 17), erected in 1564 by *Giac. della Porta*, with a singular-looking tower. It contains a few unimportant pictures by

*A. Carracci* (1st chapel on the right), *Nanni, Venusti, Muziano*, and *Agresti*. The name of the church is derived from the rope-makers who in the middle ages plied their vocation within the circus. The adjoining Augustinian nunnery contains a girls' school.

The street ends in the *Via Delfini*, which to the left leads to the *Via di Araceli* (p. 159), and to the right to the **PIAZZA CAMPITELLI**, beyond the next corner. Here, on the right, is **S. Maria in Campitelli** (Pl. II, 17), erected by *Rinaldi* under Alexander VII. for the reception of a miraculous image of the Virgin, to which the cessation of the plague in 1656 was ascribed. A smaller church of the same name, mentioned in the 13th cent., formerly stood on this site.

The **INTERIOR**, with its handsome projecting columns, is effective. — Beneath the canopy over the **HIGH-ALTAR** is placed the miraculous *Madonna*. In the 2nd Chapel on the right, the *Gift of Tongues*, by *Luca Giordano*; in the 1st Chapel on the left, two monuments resting on lions of *rosso antico*. In the S. transept is the tomb of Card. *Pacca* by *Petrich*.

Opposite the church is the *Pal. Pacca*. — Omnibuses to S. Paolo Fuori, see Appendix. — From the S.E. end of the Piazza Campitelli the *Via di Tor de' Specchi* leads to the left to the Piazza Ara-cæli (p. 210), at the foot of the Capitol, and the *Via Montanara* to the right to the Theatre of Marcellus (see p. 208).

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From the Piazza S. Carlo a' Catinari (p. 206) the **VIA DEL PIANTO** (Pl. II, 14, 17) leads to the right to the *Piazza Giudea*, or **S. Maria del Pianto**, called after a small church (which once bore a Hebrew inscription on the portal lamenting the obduracy of the Jews). Adjoining this piazza on the right is the **PIAZZA CENCI** (Pl. II, 17), with the *Synagogue* and (right) the *Palazzo Cenci-Bolognetti*. In this palace once resided the ill-fated Beatrice Cenci, who was executed in 1599 for the murder of her father, a man of execrable character. Her portrait in the *Pal. Barberini* (p. 167) is frequently copied by the Roman artists.

The *Via del Portico di Ottavia*, formerly the *Pescheria*, or fish-market (which was held here until recently), leads from the Piazza Giudea to the Portico of Octavia. Between this street and the Tiber lies the **Ghetto** (Pl. II, 17), the quarter allotted by Paul IV. to the Jews, who in ancient and mediæval times occupied a quarter in Trastevere, formerly closed by a gate. It consists of several streets parallel with the river, connected by narrow lanes. The same pope compelled the Jews to wear yellow headgear; and among other oppressive exactions, they had to provide the prizes for the horse-races at the Carnival. The traveller may explore the *Via Rua* or other lanes of this quarter for the sake of observing the oriental type of its occupants. The *Via della Fiumara*, the nearest to the river, leads to the *Ponte de' Quattro Capi* (see p. 333).

The *Via del Portico di Ottavia* leads straight to the interesting remains of the **Portico of Octavia** (Pl. II, 17, 18), which was erected by Augustus on the site of a similar structure of Metellus (B.C.

149), and dedicated to his sister. Under Titus it was destroyed by a fire which raged in this quarter of the city, but was restored by Sept. Severus and Caracalla in 203, as the inscription records. The colonnade enclosed an oblong space, within which stood temples of Jupiter Stator and Juno. Columns from this structure are frequently seen built into other edifices. It was adorned with many admirable works of art which formed part of the Macedonian booty, and it was here that the Medici Venus was found. In 770 the church of *S. Angelo in Pescheria* was built on the ruins of the colonnade by Stephen III., but, having been frequently restored, it has lost its mediæval character. A papal bull, issued in 1584, formerly compelled the Jews to hear sermons here on their Sabbath, when the Old Testament was expounded to them in accordance with the doctrines of the church.

From the colonnade the Via del Teatro di Marcello leads to the **Theatre of Marcellus** (Pl. II, 17, 5), which was begun by Cæsar, and completed in B.C. 13 by Augustus, who named it after his nephew, the son of Octavia. Twelve arches of the outer wall are now occupied by smiths and other artizans as workshops. The lower story, partly filled up, is in the Doric, the second in the Ionic style, above which, as in the Colosseum, a third probably rose in the Corinthian order. It is said to have accommodated 20,000 spectators. The stage lay towards the Tiber. It has recently been proposed to purge the ruin of all unseemly adjuncts, and to form an open space around it. In the 11th cent. the theatre was used by *Pierleone* as a fortress. To his descendants succeeded the *Savelli*, whose palace (opposite the Ponte Quattro Capi) stands on a lofty mound of debris within the theatre. In 1712 the palace was purchased by the *Orsini*, and in 1816-23 was occupied by the historian Niebuhr, when Prussian ambassador.

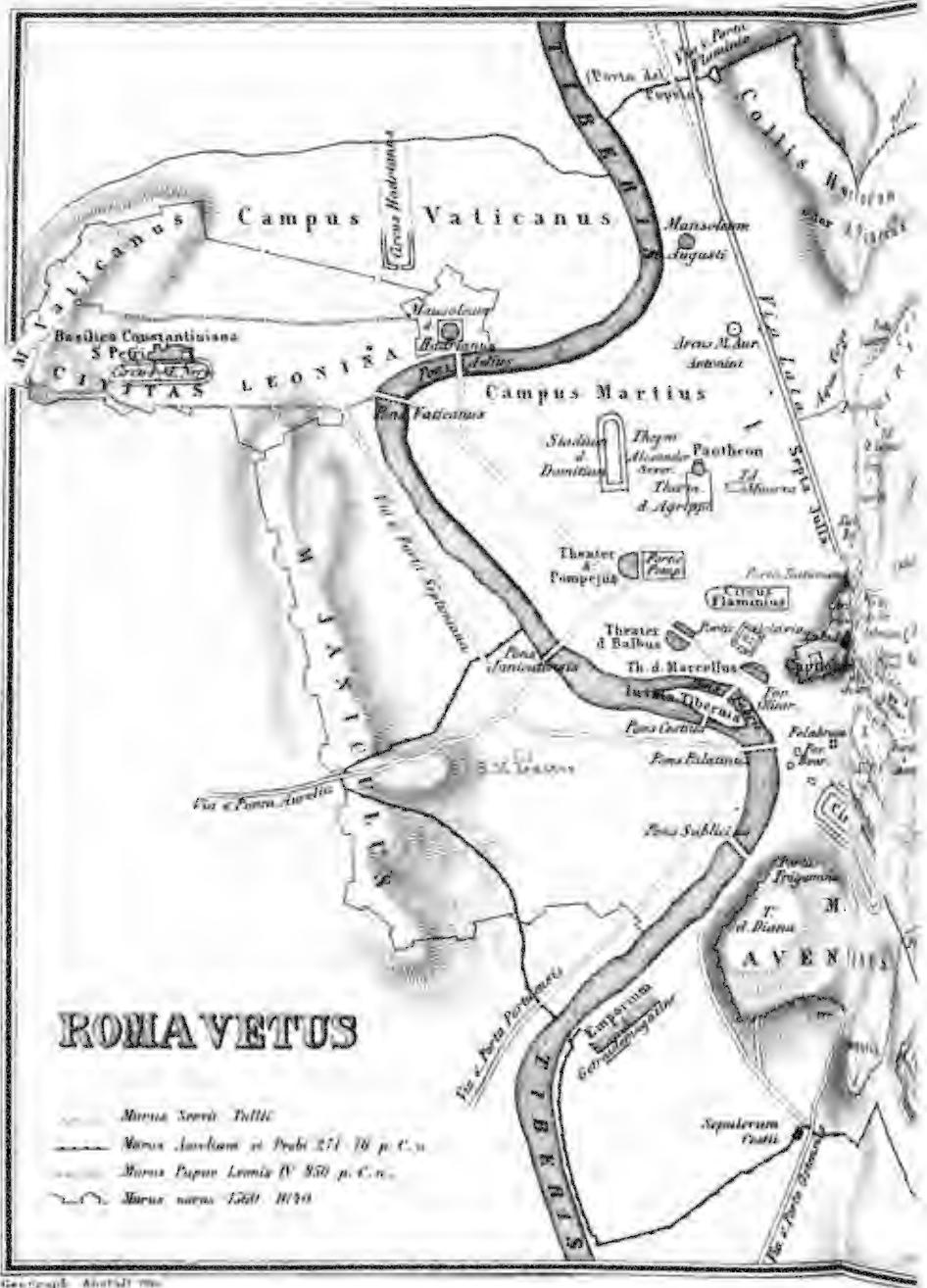
The external wall adjoins the small and busy **PIAZZA MONTANARA**, a frequent resort of the peasantry (tramway to *S. Paolo Fuori*, see Appendix). To the left a street leads to the Piazza Araceli (p. 210), and another to the right to the Ponte Quattro Capi (p. 333). In the middle is the busy **VIA BOCCA DELLA VERITÀ**, leading to the piazza of that name (p. 250). To the right in the latter street, standing back, is the church of **S. Nicola in Carcere** (Pl. II, 17), recently restored, containing, on the outer wall and in the interior, ancient columns which appear to have belonged to three different temples, including those of *Spes* and *Juno Sospita*. Visitors may descend and examine the foundations of these temples, which have been excavated (sacristan with light  $\frac{1}{2}$  fr.).

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#### *IV. Ancient Rome.*

This part of our description of Rome embraces the southern portion of the city, beginning with the Capitol, and extending eastwards as far as the Lateran: i. e. the hills of the Capitoline, Palatine, Aventine, Cælius,





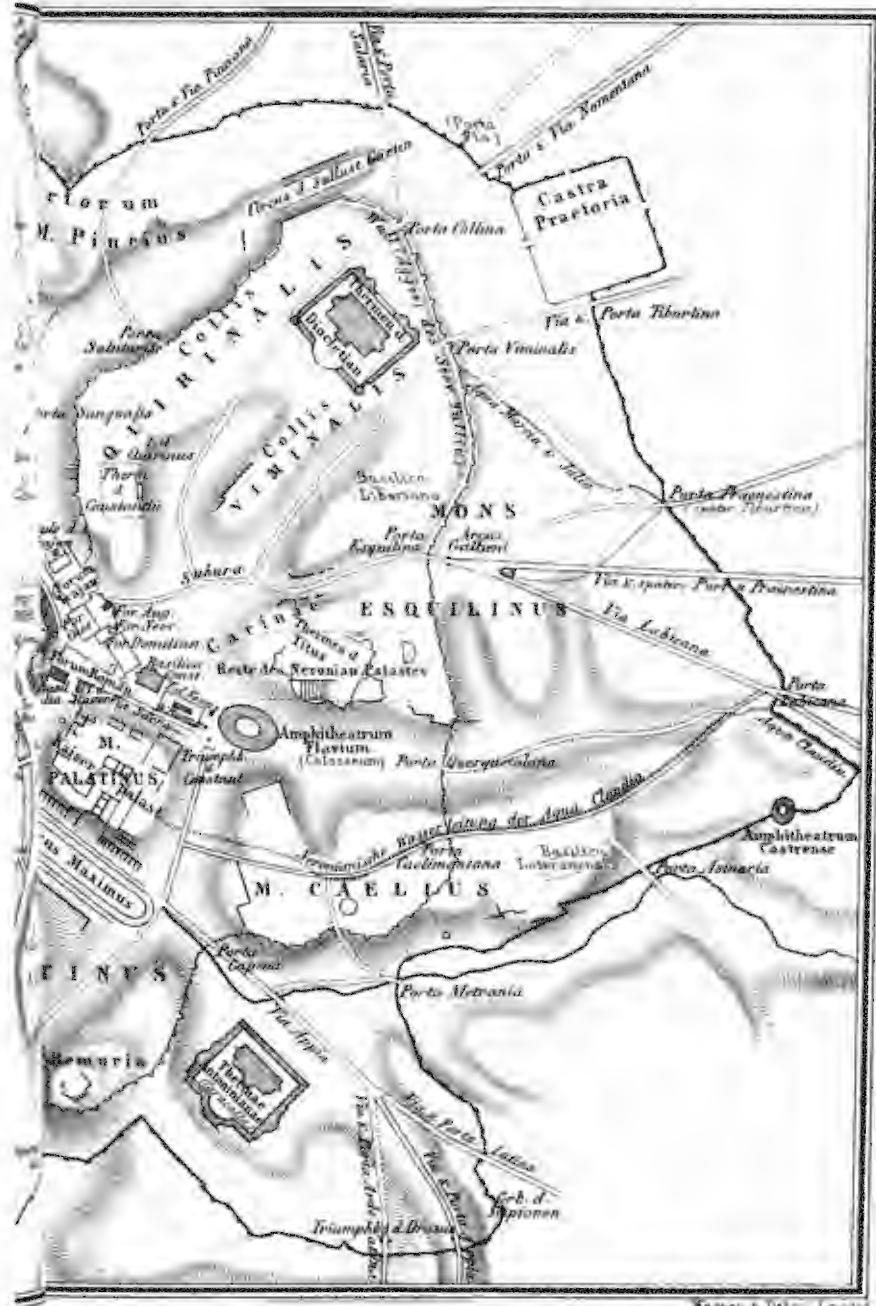
ROMA VETUS

Maria Serradell

*Nannaria fuscilobum* sp. nov. Fig. 274. 76 pp. C. 21

*Morus Paper Lemis* (W 85) p. 6, n.

Morus nana (L.) Willd.





and the S. slope of the Esquiline. The imposing monuments and reminiscences of classical antiquity, more of which are daily being brought to light by the excavations, impart its characteristic aspect to this, the principal, but now almost deserted quarter of the Republican and Imperial city. A number of ancient churches, which are extremely interesting to students of Christian architecture, as well as the imposing collections of the Capitol and Lateran, also attract numerous visitors.

### The Capitol.

This is the smallest, but historically the most important of the hills of Rome. It was originally merely the S. spur of the Quirinal, from which it was separated by a slight depression, but this hollow was greatly enlarged in consequence of the building operations of Trajan. The Capitol consists of three distinct parts: (1) the N. summit with the church and monastery of Araceli (164 ft.); (2) the depression in the middle with the piazza of the Capitol (98 ft.); and (3) the S.W. point with the Pal. Caffarelli (156 ft.). It was on this piazza, the *Area Capitolina*, that Romulus is said to have founded his asylum; it was here that popular assemblies were afterwards held; and it was here, in the year B.C. 133, on the occasion of the suppression of the revolt of Tiberius Gracchus, that the blood of the citizens flowed for the first time in civil warfare. One of the peaks of the hill was occupied by the *Arra*, or citadel, with the temple of Juno Moneta, while the other was the site of the great *Temple of Jupiter*. Topographers differed long as to which height was occupied by the citadel, German scholars placing it on the Araceli height, and the temple of Jupiter on the Caffarelli height, while the Italian authorities were inclined to invert this order. The Italian topographers, however, have recently been more disposed to take the view of the German savants, chiefly owing to the discoveries made in the course of the excavations in connection with the dome-saloon of the New Capitoline Museum (see p. 214). The temple was built by Tarquinius Superbus, the last of the kings, and consecrated in B.C. 509, the first year of the Republic. It was 800 ft. in circumference, and possessed a triple colonnade and three cellæ, that of Jupiter being in the middle, and one for Juno and Minerva on each side. In the year B.C. 83, during the civil war, the temple was burned down, and the same fate overtook it in A.D. 69, on the occasion of the struggle between Vespasian and Vitellius. This most sacred shrine of ancient Rome was magnificently restored by Domitian, and was preserved down to the year 455, when it was plundered by the Vandals and robbed of its gilded bronze tiles. After that period there is no trace of it in history. The numerous shrines which once surrounded it have been consigned to the same fate, and the whole of the hill now bears the stamp of modern times.

For nearly 500 years after the time of Cassiodorus, the Goth (6th cent.), there is no mention of the Capitol in the annals of Rome. The hill was in the possession of the monastery of Araceli, and the name of Monte Caprino, or hill of goats, which was applied

to the S.E. height, bears testimony to its desertion. The glorious traditions, however, which attached to this spot, gave rise to a renewal of its importance on the revival of a spirit of municipal independence at Rome. In the 11th century it again became the centre of the civic administration. The prefect of the city resided here; among the ruins of the venerable citadel the nobility and the citizens held their public assemblies; and in 1341 Petrarch was crowned as a poet in the great senate-hall here. The hill could originally be approached from the Forum only, the N.W. side being precipitous and inaccessible, but in 1348 the latter side was connected for the first time with the new quarter of the city by the construction of the flight of steps of Araceli, which was almost the only public work executed at Rome during the exile of the papal court at Avignon. About 1389 Boniface IX. converted the palace of the senate into a kind of fortress, but its present form dates from the 16th century. Two new approaches from the city having been constructed in 1536, the Capitol has since formed a kind of termination of the modern part of the city in the direction of the ruins of ancient Rome.

From the PIAZZA ARACELI (Pl. II, 17) three approaches lead to the Capitoline Hill, that in the centre being the principal ascent for pedestrians. On the left a lofty FLIGHT OF STEPS (124), constructed in 1348, ascends to the principal entrance of the church of *S. Maria in Araceli* (generally closed, see below). — On the right the VIA DELLE TRE PILE, recently converted into a handsome drive (on which occasion remains of the ancient Servian wall, enclosing the hill in the direction of the Campus Martius, were brought to light, and are seen behind the railings to the left), leads past the entrance of the *Pal. Caffarelli*, which was erected in the 16th cent. by Ascanio Caffarelli, a former page of Charles V., and is now the residence of the German ambassador. The principal approach and the Via delle Tre Pile lead to the Piazza del Campidoglio, see p. 211.

\***S. Maria in Araceli** (Pl. II, 20), a very ancient church, is mentioned in the 9th cent. as *S. Maria de Capitolio*. The present name, derived from a well-known legend (see below), dates from the 14th century. The church, of which the Roman senate formerly enjoyed the patronage, has given a title to a cardinal since the time of Leo X. The unfinished façade has escaped modernisation owing to the timely remonstrances of Overbeck, the celebrated German artist.

Visitors generally approach the church from the Piazza of the Capitol by the staircase to the left, at the back of the Capitoline Museum, and on the first landing turn to the left. Over the door an ancient mosaic, the Madonna between two angels.

The Interior is disfigured by modern additions. The nave is borne by 22 ancient columns, chiefly of granite, varying greatly in style and dimensions. The 3rd on the left bears the inscription '*A cubiculo Augustorum*'. The rich ceiling was executed to commemorate the victory of Lepanto in 1571.

By the wall of the principal ENTRANCE, to the left, is the tomb of the astronomer Lodovico Grato (1531), with a figure of Christ by Andrea Sansovino; on the right the "Monument of Card. Lebretto (1465) with partly-preserved painting. — RIGHT AISLE, 1st Chapel: "Frescoes from the life of

St. Bernardino of Siena, by *Pinturicchio*, restored by *Camuccini*. Frescoes on the ceiling attributed to *Franc. da Città di Castello* and *L. Signorelli*. The 5th Chapel (of St. Matthew) contains good pictures by *Muziano*. — LEFT AISLE. In the 2nd Chapel a manger (*presépe*) is fitted up at Christmas, i.e., a gorgeous representation of the Nativity in life-size, with the richly decorated image of *Il Santo Bambino*, or Holy Child, which forms the principal treasure of the church. This image is believed to protect persons in imminent danger, is frequently invoked and revered, and is sometimes conveyed to the houses of the sick, on which occasions passers-by kneel on its approach. During the week after Christmas, from 3 to 4 o'clock daily, a number of children from 5 to 10 years of age address their petitions to the bambino. At the end of the left aisle a tomb-relief of *Msgr. Crivelli* by *Donatello* (much damaged).

TRANSEPT. On the right and left, by the pillars of the nave, are two Ambos from the old choir, by *Laurentius* and *Jacobus Cosmas*. The Chapel on the right belongs to the *Savelli*; on the right and left (the latter originally an ancient sarcophagus) are monuments of the family, of the 13th cent. (of the parents and a brother of *Honorius IV.*). The left transept contains a rectangular canopy, borne by eight columns of alabaster, called the CAPPELLA SANTA, or DI S. ELENA. Beneath the altar, which was destroyed during the French Revolution, but was restored in 1835, the remains of S. Helena are said to repose in an ancient sarcophagus of porphyry. The present altar also encloses an ancient altar, bearing the inscription *Ara Primogeniti Dei*, which is said to have been erected by Augustus. According to a legend of the 12th cent., this was the spot where the Sibyl of Tibur appeared to the emperor, whom the senate proposed to elevate to the rank of a god, and revealed to him a vision of the Virgin and her Son. Hence the name, 'Church of the Altar of Heaven'. At the end of the N. transept is the monument of *Matthæus of Aquasparta* (d. 1302), the general of the Franciscans, mentioned by Dante.

CHOIR. To the left, the "Tomb of Giov. Batt. Savelli (d. 1498). From 1512 to 1565 the high-altar was adorned with the Madonna of Foligno by Raphael, ordered for this church, afterwards at Foligno (p. 74), and now in the Vatican. The donor, *Sigismondo Conti da Foligno*, is interred here. The present altar-piece is an ancient picture of the Madonna, ascribed to *St. Luke*.

The adjacent Monastery (reached by the continuation of the side-steps from the piazza of the Capitol) has belonged to the Frati Minori Osservanti di S. Francesco since 1251, and was the residence of the principal of the order, but part of it is now a barrack. Fine view of ancient Rome from the corridors. — In the garden fragments of very old walls, parallel with the Via dell' Arco di Settimio Severo, have been discovered. They are constructed of tufa, like the walls of Servius, and perhaps belonged to the fortifications of the Arx.

The CENTRAL APPROACH, ascending in low steps paved with asphalte ('la cordonata'), leads to the Piazza del Campidoglio. At the foot of the steps are two handsome Egyptian Lions, and at the top a group of the horse-taming *Dioscuri* (Castor and Pollux), which are said once to have adorned the theatre of Pompey. To the left of the highest steps a pair of wolves are kept in a cage in reminiscence of the story of the foundation of Rome.

The design of the present \*Piazza del Campidoglio, or Square of the Capitol (Pl. II, 20), is due to *Michael Angelo*, and its execution was begun in 1536 by *Paul III.* (comp. p. 226). The palaces of the Conservatori and Senators were already in existence, but their façades were altered. Michael Angelo caused the open space towards the slope of the hill to be widened, so as to impart to the

piazza an appearance of greater size. — On the balustrade in front, at the sides of the Dioscuri, are the so-called *Trophies of Marius*, from the water-tower of that name of the Aqua Julia (p. 179), and the statues of the Emp. Constantine and his son Constans from the Thermae of Constantine on the Quirinal. On the right is the first ancient milestone of the Via Appia (on the left a modern counterpart).

In the centre of the piazza rises the admirable \**Equestrian Statue of Marcus Aurelius* (161-181), in bronze, once gilded, and originally placed in the forum near the arch of Sept. Severus. In 1187 it was erected near the Lateran, and, as the inscription records, transferred hither in 1538. It owes its excellent preservation to the popular belief that it was a statue of Constantine, the first Christian emperor (see pp. 125, xxxviii). The pedestal is said to have been designed by Michael Angelo. Owing to its moderate height, the head of the statue is distinctly visible, whereas modern figures of the kind are often perched so high as to be almost indistinguishable.

Beyond this monument rises the *Palazzo del Senatore* (Pl. II, 20, 2), which was re-erected by Boniface IX. in 1389 on the site of the ancient Tabularium, and provided with its handsome flight of steps by *Michael Angelo*, under whose directions it is probable that the façade was constructed by *Giac. della Porta*. The river-gods which adorn it are the (right) Tiber and (left) Nile. In the centre a fountain, above which is a sitting statue of Rome. The palace contains a spacious senate-hall, the offices of the civic administration, and an observatory. The *Campanile* was erected by Gregory XIII. in 1572, to replace an older one, probably belonging (like the four corner-towers, one of which towards the Forum, on the left, is still recognisable) to the edifice of Boniface. The roof of the tower, which is adorned with a standing figure of Roma, commands an extensive \*VIEW. The ascent is somewhat fatiguing. Admission on week-days 10-3, on Sundays 10-1, by permesso obtainable at the municipal offices (Via del Campidoglio, first gate on the left, on the 5th landing of the staircase turn to the left in the passage, and enter the third door on the right; visitors apply to one of the custodians; the permesso is also available for the saloons of the Conservatori). On the ground-floor of the same house is the entrance to the Tabularium (p. 223).

The two palaces at the sides were erected in the 17th cent. by *Giacomo del Duca*, with some deviations from the plans of Michael Angelo. On the right is the *Palace of the Conservatori* (Pl. I), or town-council, with its collections (see below; a fire-engine station on the ground-floor), and opposite is the *Capitoline Museum* (Pl. 12; p. 217). — The flights of steps and colonnades on the E. side of these palaces were erected by *Vignola*; that to the left by the museum leads to the church of S. Maria in Araceli and the former Franciscan monastery (p. 210); that to the right, on the opposite side, to Monte Caprino (p. 223).

On the right of the Palace of the Senators runs the *Via del Campidoglio*, and on the left the *Via dell' Arco di Settimio Severo*, both descending to the Forum (comp. Plan, p. 222). To the left of the latter street, at the entrance to the *Via di Marforio*, we observe the small church of *S. Giuseppe de' Falegnami*. Below it (entrance in the first-named street, 1/2 fr.) is the **Carcer Mamertinus**, one of the most ancient structures in Rome. It was originally built over a well, named *Tullianum*, and thence traditionally attributed to Servius Tullius, and it was afterwards used as a prison.

It consists of two chambers, one below the other, of very ancient construction. The upper is an irregular quadrilateral, which was probably once adjoined by other similar chambers. An inscription on the front records that the building was restored in B.C. 22. The lower chamber, which was originally only accessible through a hole in the ceiling, is 19 ft. long, 10 ft. wide, and 6½ ft. high. The vaulting is formed by the gradual projection of the side walls until they meet. It contains a spring, which, according to the legend, St. Peter, who was imprisoned here under Nero, miraculously caused to flow in order to baptise his jailors. The building has therefore been named *S. Pietro in Carcere* since the 15th century. In this dungeon perished Jugurtha after having been deprived of food for six days, Vercingetorix, and other conquered enemies. Sallust, in recording the execution of Catiline's confederates, describes the prison thus: — ‘Est in carcere locus, quod Tullianum appellatur, circiter duodecim pedes humi depressus. Eum miniunt undique parietes atque insuper camera lapideis fornicibus vincita; sed incultu tenebris odore foeda atque terribilis ejus facies est.’

#### COLLECTIONS OF THE CAPITOL.

These are contained in the two side-palaces just mentioned, and are open daily (except on Easter Sunday, 20th Sept., 1st Nov., and 24th Dec.), 10-3, adm. 1/2 fr. for each collection; gratis on Sundays, 10-1, and also on New Year's Day, Epiphany, during the *Festa dello Statuto* (at the beginning of June), on Ascension Day, Corpus Christi, SS. Peter and Paul (29th June), 15th Aug., 8th Sept., and 8th Dec.

#### A. \*Palace of the Conservatori.

(Comp. Plan, p. 216).

This palace contains a number of antiques and particularly of bronzes, the yield of the most recent excavations, and also a small Etruscan Museum. Here, too, are the ‘Protomoteca’, or Capitoline Picture Gallery, and the ‘Saloons of the Conservatori’.

The principal door leads from the Piazza del Campidoglio into the **Court**, where on the right, by the door, is a statue of Cæsar, and on the left one of Augustus. By the right wall of the court are the hands and limbs of a colossal figure in marble. In the middle is the cinerary urn of Agrippina, wife of Germanicus, which in the middle ages was employed as a measure for corn; inscription, *Ossa Agrippinæ M. Agrippæ f. divi Augusti neptis uxoris Germanici Caesaris Matris C. Caesaris Aug. Germanici principis*. By the left wall are alto-reliefs of Roman provinces, barbaric trophies, and weapons. On the wall above the first relief is a colossal marble head. The reliefs formed part of the ornamentation of the temple in the Piazza di Pietra. — In the centre of the COLONNADE opposite the entrance, a statue of Roma; at the sides statues of barbarians in

grey marble. Between the Roma and the Barbarian on the right is a statue supposed to represent the Emp. Trajanus Decius in the character of Mars. To the left, in the corner, a colossal bronze head; right an antique group, "Horse torn by a lion."

In the ENTRANCE-HALL farther on, to the left, 29. Statue of a Bacchante; opposite the staircase, 30. Modern 'columna rostrata', with the genuine fragment of an inscription in honour of C. Duilius, the victor of Mylae, B.C. 260, placed here in the reign of Claudius and composed in a purposely antiquated style. On each side of the staircase are Roman inscriptions built into the wall, most of which were found on the Esquiline.

— In the niches on the landing of the staircase, left, 35. Ceres; right, 34. Urania (inaccurately restored). Here in the small court, in the centre, is a bust of Hadrian; on the pedestal a list of streets in the 1st, 10th, 12th, 13th, and 14th regions of ancient Rome, dating from 136 A. D. Built into the walls, are four "Reliefs from a triumphal arch of M. Aurelius, found near S. Martina in the Forum: on the right, 44. Sacrifice in front of the Capitoline temple; on the long wall, 43. Entry of the emperor, passing the temple of Jupiter Tonans; 42. Pardon of conquered enemies; 41. His reception by Roma at the triumphal gate. On the walls are ancient inscriptions. — On the left above the second landing, No. 43. Relief, Curtius on horseback leaping into the chasm (15th or 16th cent.). Opposite, inscription referring to Frederick II.'s victory over the Milanese. — In the passage above, two reliefs from the triumphal arch of M. Aurelius (p. 146), which was removed in 1653 by order of Alexander VII., representing the apotheosis of Faustina.

Adjacent, on the LEFT, is the entrance to the Collections. We traverse two Rooms with modern lists of Roman magistrates, and enter a long CORRIDOR containing the so-called **Protomoteca**, founded by Pius VII., a collection of busts of celebrated Italians, including poets (such as Dante, Petrarch, and Ariosto), scholars, painters, architects, and sculptors. At the end of the corridor is a monument to Canova. Several eminent foreigners have also been admitted: (l.) Winckelmann, (r.) Poussin and Raphael Mengs. — The second door to the right in this passage is the entrance to the New Capitoline Museum (see below), while the last door but two leads to the picture-gallery (p. 216), and the last but one leads up two steps to the 7th, 6th, and 5th rooms of the New Capitoline Museum.

**New Capitoline Collection.** I. Room. In glass-cabinets along the walls are arranged all kinds of bronze utensils; a Roman balance, with scales, chains, and weights; then helmets, candelabra, and vases. Under glass: (l.) *Bronze Chariot*, with representations in relief; (r.) *Bronze Seat*, with a footstool, adorned with inlaid silver work, found at the ancient Amiternum, and presented by A. Castellani. In the centre, also under glass, a *Litter*, partly inlaid with silver; Statuette of a Roman Lar; Hermaphrodite, from whose back springs an arabesque, designed as a bearer. — We now proceed in a straight direction into the —

II. Room. The antique "Pavement, found on the Esquiline, consists of tablets of many different and very rare kinds of alabaster. In the centre is the former *Albani-Campana Collection of Coins*, including many of the imperial epoch in gold. A small case to the left contains glass-pastes, gems, and cameos. On the walls are specimens of *aes grave*, coins, of the emperors and gentes, mediæval and modern medals and coins, from the *Stanzani Collection*. — We retrace our steps hence, and turn to the right into the large octagonal —

III. **DOME SALOON**, lighted from above, and constructed of iron and wood in the Pompeian style, by Vespignani. In the *Vestibule*, to the right: 2. Tombstone of *Q. Sulpicius Maximus*, a boy of 11½ years, who, according to the Latin inscription, worked himself to death after having gained the prize over 52 competitors for extemporeising in Greek verses, quotations from which are inscribed on each side of the statuette of the youthful poet. To the left: 8. Sitting Statue of *Terra Mater* (Mother Earth), in a small temple with inscription. In the wall are several reliefs. — Farther on, at the entrance to the saloon, is a large dog in verde ranocchia; at the sides two freely-restored Corinthian capitals, from each leaf of which spring two rams. On the right, 10. Old woman carrying off a

young lamb, a very realistic figure, with new head; 11. Bust of Faustina, the elder; 18. Youthful athlete pouring oil into his left hand; 14, 16. Tritons, of good workmanship. \*15. Admirably-preserved half-figure of the Emperor *Commodus*, with the attributes of Hercules; the marble still displays its fine original polish; the pedestal is formed by two Amazons (one only preserved) bearing a shield enclosed by cornucopiae, below which is the globe of the firmament. 17. Bust of Plotina, wife of Trajan; 19. Youth with cornucopia, lustral vase, and large shield. Adjacent, Statue of the youthful Bacchus. 21. Large Sarcophagus from Vicovaro (p. 375); on the lid a recumbent group, representing a man with a scroll, and a woman with a lute; on the front, the Hunt of Meleager; on the left side, a Lion hunt, on the right, the Bringing home of the spoil. 24. Terpsichore; 25, 27. Well-preserved youthful portrait-heads, found together on the Esquiline; \*26. Venus in the act of loosening her hair (both arms missing); 28. Polyhymnia. Then, two interesting statues of the post-Constantine period, each holding a cloth (*mappa*) in the right hand. 31. Colossal female statue; adjacent, an elegant candelabrum; 33. Statue of Claudia Justa, with attributes of Fortune; Replica of the so-called Eros of Praxiteles (Vatican Gallery, p. 310), wrongly restored as a lyre-player; in a niche behind it, to the right, interesting \*Relief, representing Vulcan and three Cyclopes making the shield of Achilles, while on the left stands Minerva with the olive-tree, *ségis*, and owl, and on the right Juno with an oak-tree, on which sits the peacock, sacred to that goddess; \*36. Head of a Centaur (probably Chiron); 38, 42. Athletes, who must be supposed standing opposite each other, found at Velletri; 40. Cow, of good workmanship; below it a sarcophagus with the four seasons; 41. Bust of Manlia Scantilla, wife of the Emperor Didius Julianus; 45. Tiberius; 47. Characteristic portrait-head of a Roman; between the last two, a well executed figure of Marsyas bound to a tree (the tree, hands, and feet modern restorations); 48. Bust of Didia Clara, daughter of the Emperor Didius Julianus; the last female bust, with a diadem, perhaps represents Antonia, wife of Drusus. — *By the Pilasters:* 53. Well-preserved head of Æsculapius; 56. Head of a boy; \*59. Head of an Amazon, found on the Esquiline; 62-65. Caryatides in the archaic style; two large vases, the one with spirited Bacchic representations particularly fine. Over the fountain, Boy hunting; 35. Infant Hercules with the lion's skin, club, and quiver, in his left hand the apples of the Hesperides, found in 1872 together with the Terra Mater (No. 8, see above). 69. Fountain in the shape of a goblet resting on a wreath of leaves, and terminating in a winged Chimæra. The upper part of the goblet is embellished with three finely-drawn Mænads. According to the Greek inscription below the water-spout, this work was executed by *Pontios* of Athens; it was found in the gardens of Mæcenas (p. 183).

IV. GALLERY. To the right: 46. Colossal bust of Mæcenas; pleasing figure of a girl seated in a chair; \*75. Fighting Hercules, with a portrait-head, composed of numerous fragments; 78. Two ancient Trapezophoræ, with a modern marble slab, on which are placed various small works in marble, and a fragment of a Roman calendar, found at Corneto. Opposite, 130. Silenus, in a crouching attitude, a fountain-figure; 70. Colossal foot in marble, whose Tyrrhenian sandal is adorned with a pleasing composition of Tritons, Cupids, and Dolphins. — On the walls of the CORRIDOR are copies of the mural paintings of the early mythical history of Rome, mentioned at p. 150. Priest's boy with a sucking-pig for sacrifice. 125. Boy (restored as Mercury) playing with a tortoise (fountain-figure); 124. Marble vase, richly adorned with acanthus leaves; 123. Boy with a small dog; 86. Æsculapius. On the sarcophagus to the right are various candelabra in stone; 90. Sacrifice to Mithras. On the sarcophagus adorned with Tritons and Nereids, to the left, are several Hermes (busts); 117. Relief in travertine with representations of sacrifices to Mithras; 115. Trilateral pedestal of a candelabrum, with Jupiter, Hercules, and Spes; 105, 106. Marble reliefs with scenes from the worship of Mithras, the larger of them bearing distinct traces of gilding and colour. — A glass-door, generally closed, next leads us into a court (*giardino*) of the Palazzo of the Con-

servatori, where part of the substructions of the Capitoline temple of Jupiter (p. 209), and (in the wall to the left) the fragment of a colossal column of the temple are noteworthy.

We traverse the corridor of the Protomoteca (passing the monument of Canova on the right), and enter the —

V. ROOM OF THE TERRACOTTAS. Along the walls are all kinds of common domestic utensils (pitchers, lamps, jars, etc.) and terracotta reliefs used as mural decorations, with the painting partly preserved; then Arretinian pottery, votive, and other objects. The remains of the oldest tombs found on the Esquiline, to the left of the entrance, are particularly interesting. In the centre are glass-cabinets, containing earthenware lamps, glass vessels, potsherds, mosaics, and a variety of anticaglias. The large clay cylinders and the dish with the archaic Latin inscription 'Eco C. Antonios' perhaps belonged to a draw-well.

VI. ROOM OF THE BRONZES. At the entrance, \*Priest's Boy (Camillus); Ephesian Diana, on a trilateral altar. By the window, the so-called "Capitoline Wolf", with Romulus and Rennus; possibly the same which the ediles Cneius and Quintus Ogulnius erected in B.C. 296, though more probably of an early mediæval origin. An injury on the right hind-leg is supposed to have been caused by lightning, by which, according to Cicero, the figure was struck in B.C. 65, in the consulate of Manlius and Cotta; the twins are modern. This work, with other bronzes, stood near the Lateran as early as the 9th century. In the centre, an expressive "Bronze Head", said to be that of L. Junius Brutus who expelled the kings, and became the first consul; eyes of coloured stone. 36. Small three-bodied Hecate. The "Thorn Extractor", a boy removing a thorn from his foot. A Horse, sadly mutilated, but of excellent workmanship, found in 1849, together with the fragments of a Bull. Then a Colossal Hand and a Colossal Foot, found near the Pyramid of Cestius (comp. p. 253). Between these a Tripod. 2. Vase, found near Porto d'Anzio, presented by King Mithridates to a gymnasium (foot and handles modern). Gilded Statue of Hercules. The glass-cabinets along the walls contain fragments of weapons, bronze implements, Roman scales, two inscriptions on brass, etc.

VII. ROOM OF ETRUSCAN TERRACOTTAS, or the so-called *Museo Italico*, a collection of vases, terracottas (including two sarcophagi with figures on the lids), bronzes, and various anticaglias from Etruria and Latium, presented to the city by A. Castellani in 1866, and interesting only for purposes of study. Under glass: Silver cover of a cist with archaic figures of animals, found at Palestrina.

On quitting this collection we enter by the first door on the right, a room with excellent, but sadly-damaged frescoes, and ascend to the — Picture Gallery, founded by Benedict XIV. In a straight direction we enter the first saloon. The names are given by labels attached.

I. FIRST SALOON. Entrance-wall, to the right of the door: \*89. Rubens, Romulus and Remus. Right wall: 145. Giorgione, Holy Family; 6. Romanello, St. Cecilia; 7. Pietro da Cortona, Triumph of Dionysus; 65. Garofalo, Madonna and saints; 127. Lorenzo di Credi, Madonna and Child; 13. Guercino, John the Baptist; 14. N. Poussin, Flora (copy of the picture in the Louvre); 16. Guido Reni, M. Magdalene; 20. Domenichino, Cumæan Sibyl. Narrow wall: 142. Albani, Nativity of the Virgin; 26. Tintoretto, M. Magdalene; 44. Gaud. Ferrari, Madonna; 27. Fr. Bartolomeo (?), Presentation in the Temple; 30. Garofalo, Holy Family; 34. Guercino, Persian Sibyl; 70. Paolo Veronese, Madonna and saints (copy); above, Lo Spagna, Two saints (fresco). Left window-wall: 9. Albani, Magdalene; 52. S. Botticelli, Madonna and saints; 55. Ag. Carracci, Holy Family; 196. Cola dell' Amatrice, Assumption; 51. School of Raphael, Holy Family; 195. Paolo Veronese, Ascension; 54. Garofalo, Coronation of St. Catharine; 2. Guido Reni, A glorified spirit (unfinished). Entrance-wall: 76. P. Caravaggio, Meleager; 78. Fr. Francia, Madonna (1513); 91. G. Reni, Sketch for No. 2. On the right window-wall, above: Ten frescoes attributed to Lo Spagna, representing Apollo and the Muses, formerly at La Magliana (p. 389).

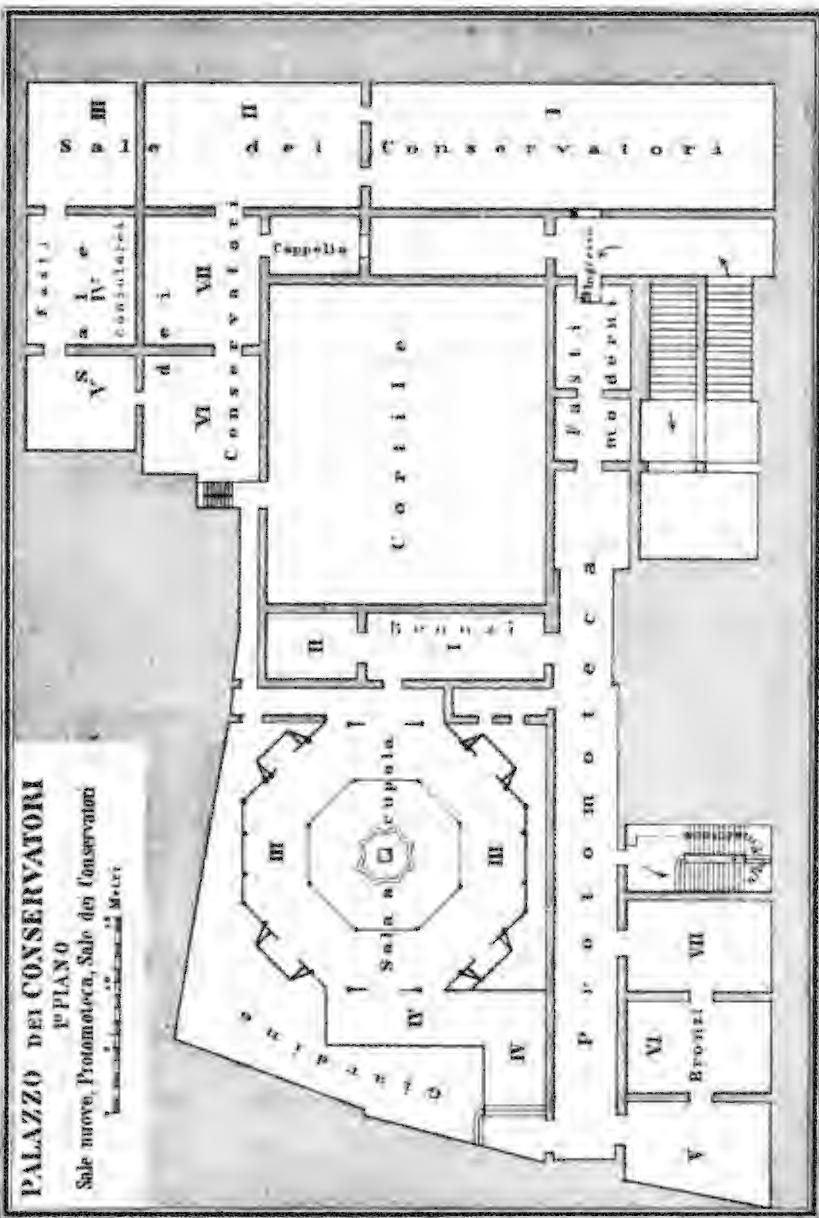
Passing through a door in the corner to the right, and traversing a small corridor with landscapes, we next enter the —

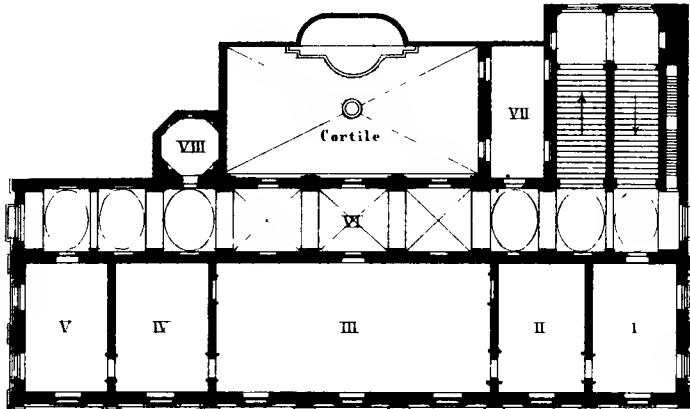
# PALAZZO DEI CONSERVATORI

1<sup>o</sup> PIANO

Sale nuove, Protomoteca, Sale dei Conservatori

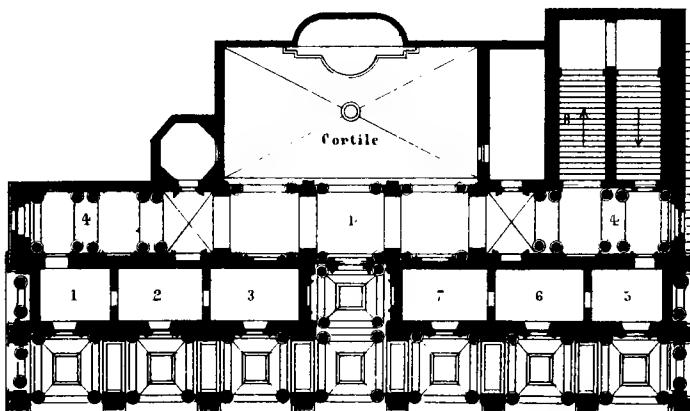
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PRIMO PIANO.

MUSEO CAPITOLINO.



PIANTERRENO.

II. ROOM. 223. *Paolo Veronese*, Madonna with angels; *Garofalo*, 201. Transfiguration, 161. Annunciation, 204. Adoration of saints; \*61. *Guido Reni*, Portrait of himself; \*106. *Van Dyck*, Two portraits; \*134. Portrait of *Michael Angelo*, probably by himself; \*100. *Van Dyck*, Portraits of Thos. Killebrew and Henry Carew; 80. *Velazquez*, Portrait.

III. ROOM. \*132. *Giov. Bellini*, Portrait; 87. St. Nicholas, by the same; 124. *Paris Bordone* (catalogued as *Titian*), Baptism of Christ; 136. *Gentile Bellini* (?), Petrarch; 129. *Giov. Bellini*, Portrait; 49. *Domenichino*, Landscape with Hercules; 8. *Carracci*, Landscape with St. Magdalene; 103. *Domenichino*, St. Barbara; 66. *Bronzino*, Portrait of a lady; 137. *Domenichino*, Landscape with St. Sebastian; 98. *School of Bellini*, Holy Family. Right wall: 222. *Bassano*, Christ in the house of the Pharisee; also a few good landscapes.

IV. SECOND SALOON. Entrance-wall: *Pietro da Cortona*, 58. Sacrifice of Iphigeneia, 190. Alexander and Darius. Right wall: 47. *P. da Cortona*, Rape of the Sabine women; 116. *Guido Reni*, St. Sebastian; 117. *Guercino*, Cleopatra and Octavian; 119. *Lod. Carracci*, St. Sebastian; 128. *Caravaggio*, Fortune-telling gipsy. Short wall: \*143. *Guercino*, St. Petronella raised from her tomb and shown to her bridegroom. Left wall: 154. *Paolo Veronese*, Magdalene; 41. *N. Poussin*, Orpheus; 169. *Cignani*, Madonna; *Garofalo*, 167. Transfiguration, 164. Madonna; 180. *Titian*, Christ and the adulteress; \*224. *Paolo Veronese*, Rape of Europa.

**Sale dei Conservatori.** We are first conducted to the LARGE SALOON, with frescoes by the *Cavaliere d'Arpino*, representing the Combat of the Horatii and the Curiatii, and other scenes from the period of the Kings; it also contains a bronze statue of Innocent X. by *Algardi*, and marble statues of Urban VIII. by *Bernini*, and Leo X. by *Giacomo del Duca*. — II. Room: Frescoes by *Laureti*; statues of the generals Marcantonio Colonna, Alexander Farnese, Rospigliosi, Aldobrandini, and Barberini. — III. Room: Scenes from the Cimbrian war, and several antique busts. — IV. Room: Fragments of the *\*Fasti Consulares*, or lists of Roman consuls, found in the 16th cent. (and smaller fragments in 1818 and 1872), near the temple of the Dioscuri, the steps to which they perhaps flanked. Along the walls are busts of Socrates, Sappho (?), Alcibiades (?), and Diogenes (?), in the hermal form, with modern inscriptions. — V. Room: Several antiques: jug in the form of a female head in bronze; two ducks; Head of Medusa, by *Bernini*. — VI. Room, formerly the assembly-hall of the senate. The frieze, representing scenes from the life of Scipio Africanus, is attributed to *Ann. Carracci*. On the walls is tapestry woven at S. Michele. Bust of Michael Angelo, attributed to himself. Also busts in marble of Victor Emmanuel, Cavour, and Mazzini. — VII. Room: Mural paintings by *Sodoma*, from the First and Second Punic Wars. — Adjacent is the old CHAPEL with an Altar-fresco of the Madonna, by *Pinturicchio* (or *Fiorenzo di Lorenzo*?).

### B. \*\*Capitoline Museum.

This museum was founded by Innocent X., and extended by Clement XII., Benedict XIV., Clement XIII., and Pius VI. The works carried off by the French were restored with few exceptions to Pius VII. The collection is much smaller than that of the Vatican, but is rich in admirable works. Catalogue, prepared for the *Commissione Archeologica Municipale* in 1882, sold at the entrance (3 fr.).

### A. GROUND FLOOR.

**COURT (Cortile).** Above the fountain in the centre is the *\*Marforio* (supposed to be derived from 'Forum Martis'), a colossal river-god holding a shell, probably representing the Rhine or Danube, erected in the middle ages in the Via di Marforio opposite the Carcer Mamertinus, where it was employed as a vehicle for the

sarcastic answers to the interrogatories of Pasquino (see p. 201). At the sides two Pans, and several sarcophagi and busts.

CORRIDOR (Pl. 4), to the left of the entrance: 3. Colossal Minerva; 5. Bacchante; below, Sarcophagus with Bacchanalian representation, purposely mutilated. — On the left, at the end, is the entrance to the —

I. Room (Pl. 1). Sarcophagus with a lion-hunt. In the centre is a vase in the Egyptian style on a marble pedestal with a Palmyrene inscription. On the walls are three Palmyrene inscriptions, and several ancient mosaics, one of which (No. 27) seems to represent a vessel leaving port (found on the Quirinal in 1878). Above the door of the 2nd room: 20. Cupids binding a lion, with Hercules in female attire spinning in the background. — II. Room (Pl. 2). The glass-case in the centre contains a mosaic with representations of animals, and a fragment of an ancient plan of Rome, with the temple of Castor (recently found). — III. Room (Pl. 3): Inscriptions, sarcophagi, and cinerary urns; No. 2, the Calydonian Hunt; 4. another hunt.

We return to the CORRIDOR (Pl. 4). To the left: several mediocre female draped statues. — To the right of the principal entrance: (right) 25. Diana; 24. Hercules; 23. Luna; 21. Mercury; (left) 14. Cyclopean Polyphemus with one of his victims (improperly restored); (left) 15. Hadrian as a priest; (right) 20. Jupiter; below, Sarcophagus with the Calydonian Hunt; (right) 19. Colossal Mars (legs modern); 17. Hercules with the Hydra, found in the 16th cent. near S. Agnese in the Via Nomentana and restored by Algaridi (the parts originally missing, the Hydra and leg of Hercules, were afterwards discovered and are now exhibited beside the restored group). — Adjacent, to the right, is the entrance to three rooms containing inscriptions and several interesting sarcophagi.

I. Room (Pl. 5). In the centre: Ara, which stood in the market-place of Albano till 1743, with archaic representation of the exploits of Hercules. Also a few insignificant busts. — II. Room (Pl. 6). \*5. Sarcophagus with battle between the Romans and Gauls; the commander of the latter commits suicide (perhaps Aneroëstus, defeated B.C. 225 near Pisa); (left) 11. Cippus of T. Statilius Aper, the architect ('mensor aedificiorum'), with a wild boar (aper) at his feet and a measuring wand and other instruments at the sides. On the walls are inscriptions. — III. Room (Pl. 7). Large \*Sarcophagus (formerly supposed to be that of Alex, Severus and his mother Mammæa), with scenes from the life of Achilles: Achilles among the daughters of Lycomedes, (left) farewell of Deidamia, (right) arming of Achilles; at the back, Priam begging for the body of Hector (found in 1594 with the Portland Vase of the British Museum on the Mte. del Grano, near the Porta Furba, p. 354). Left of the door: 15. Sitting statue of Pluto. — We now return to the hall, and ascend the staircase to the —

## B. FIRST FLOOR.

**STAIRCASE** (Pl. 8). Into the walls are built the fragments of the marble *Plan of Rome*, an important topographic relic, executed under Sept. Severus, found in the 16th cent. in SS. Cosma e Damiano (p. 232). Portions of the pieces found have been lost, but supplemented from the extant drawings (these parts are indicated by asterisks). On the landing of the stair are two female statues, groundlessly designated as Pudicitia and Juno Lanuvina.

**I. ROOM OF THE DYING GLADIATOR.** In the centre: 1. \*\**Dying Gladiator*, found at Rome in the 16th cent. and originally preserved in the Villa Ludovisi. The trifling restorations (right arm and part of the base) are said to have been made by Michael Angelo.

The dying warrior, recognized as a Gaul by his twisted collar, short hair, and mustache, is sitting on his shield, while the blood pours from his wounded breast; he has evidently inflicted the fatal blow himself, having previously broken the crooked horn which lies on his shield. He has preferred death to captivity, and exhibits the same dignity of character as the Barbarian in the group now in the Villa Ludovisi (p. 163), which was probably found at the same time (comp. p. xxxiv). The visitor will readily recall the exquisite lines by Byron: Childe Harold, Canto iv., 140.

7. (right of the door) Apollo with lyre. Right wall: \*5. Head of Dionysus, erroneously taken for a woman's (Ariadne's); 4. Amazon; 3. Alexander the Great; 2. Demeter. Wall opposite the entrance: 16. Head of M. Jun. Brutus, the 'tu quoque Brute' of Cæsar; 15. Priestess of Isis; 14. Flora from the villa of Hadrian. Left wall: \*12. Antinous from Hadrian's villa (p. xxxvii); below, Tombstone erected by a freedman of Tiberius to his wife, with elegant Greek and Latin verses and tasteful ornamentation. \*10. *Satyr of Praxiteles*, the best of the extant copies (p. xxxii).

This is the figure which suggested the title of Nathaniel Hawthorne's romance, *The Marble Faun* (see p. 120), in the opening pages of which occurs a fine description of the statue.

9. Girl protecting a dove; instead of the modern snake, there was probably a dog, or some other animal in the original. Entrance-wall: 8. Zeno, found in 1701 in a villa of Antoninus Pius at Civitâ Lavinia.

**II. STANZA DEL FAUNO.** On the walls reliefs, inscriptions, etc., among them the *Lex Regia* of Vespasian (black tablet of bronze on the entrance-wall), whence Cola di Rienzi 'the last of the Tribunes' once demonstrated to the people the might and liberty of ancient Rome. In the centre, 1. *Satyr (Fauno)* in rosso antico, raising a bunch of grapes to his mouth, from Hadrian's villa, placed on a remarkable altar, dedicated to Serapis. Window-wall: 26. Colossal head of Bacchus, on a circular ara with a rostrum, and the inscription *ara tranquillitatis*, found together with the Ara Ventorum and the Ara Neptuni at Porto d'Anzio (p. 392), where they were employed by sailors for offering sacrifices. Wall of egress: 4. Head of Mercury (?); 3. Sarcophagus with relief of Diana and Endymion; \*6. Head of Juno Sospita; 8. Boy with mask of Silenus. Right wall: 10. Minerva; 12. Mars. Entrance-wall: 15. Bust of Hercules; 16.

Boy struggling with a goose, copy of a statue by *Boethos*, excavated near the Lateran in 1741; \*18. Sarcophagus with battle of Amazons, and, on its left corner, 21. Head of Ariadne crowned with ivy.

III. LARGE SALOON. In the centre: 5. Jupiter, in nero antico, or black marble, found at Porto d'Anzio, on an altar adorned with Mercury, Apollo, and Diana, in the archaic style. \*2, 4. Two Centaurs in bigio morato, by *Aristeas* and *Papias*, found in Hadrian's villa in 1736; 3. Colossal basaltic statue of the youthful Hercules, found on the Aventine; it stands on a beautiful altar of Jupiter, embellished with representations of his birth, education, etc.; 1. *Æsculapius*, in nero antico, on an altar representing a sacrifice. — Window-wall to the left of the entrance: 29. Portrait-statue restored as *Hygeia*; 31. Apollo with lyre; 32. M. Aurelius; 33. Amazon; 34. Mars and Venus, found near Ostia; 36. Athena. — Wall of egress: 6. Satyr; 7. Apollo; 8. Minerva; 9. Colossal bust of Trajan with civic crown. — Right wall: 13. Hadrian as Mars, found near Ceprano. The two columns of Porta Santa marble, adjoining the niche, were found near the tomb of Cæcilia Metella. In the niche: \*17. Athena, archaic statue. 19. Amazon; 20. Apollo; 21. Mercury; 22. Old nurse, probably from a group of the Children of Niobe; 24. Ceres (?). — Entrance-wall: 25. Colossal bust of Antoninus Pius; 27. Hunter with a hare; 28. Harpocrates, god of silence, from Hadrian's villa.

IV. ROOM OF THE PHILOSOPHERS. On the wall valuable \*Reliefs, five from the frieze of a temple of Neptune, with sacrificial implements of parts of ships (Nos. 99, 100, 102, 104, 105, 107); over the entrance, 119. Death of Meleager; on the wall of the egress, 110. Archaic Bacchanalian relief of a Callimachus, etc. — In the centre (No. 98) the sitting consular \*Statue of M. Claudius Marcellus (?), conqueror of Syracuse, B. C. 212, from the Giustiniani collection, formerly in the Museo Chiaramonti. Also 93 \*Busts of Celebrated Characters of Antiquity, to some of which arbitrary names are affixed. 1. Virgil (?); 4, \*5, 6. Socrates; 9. Aristides the orator; 10. Seneca (?); 13. Lysias (?); 16. Marcus Agrippa; 19. Theophrastus; 20. Marcus Aurelius; 21. Diogenes the Cynic; 22. Sophaclies (not Archimedes); 23. Thales; 24. Asclepiades; 25. Theon; 27. Pythagoras; 28. Alexander the Great (?); 30. Aristophanes (?); 31. Demosthenes; 33, 34. Sophocles; 35. Alcibiades (? certainly not Persius); 37. Hippocrates; 38. Aratus (?); 39, 40. Democritus of Abdera; 41, 42, 43. Euripides; 44, 45, \*46. Homer; 47. Epimenides; 48. Cn. Domitius Corbulo, general under Claudius and Nero; \*49. Scipio Africanus, recognisable by the wound on his head which he received when a youth at the battle of Ticinus, whilst saving his father's life; 52. Cato of Utica (?); 54. Minerva; 55. Cleopatra (?); \*59. Arminius (?), erroneously named Cecrops; 60. Thucydides (?); 61. *Æschines*; 62. Metrodorus; 63. Epicurus and Metrodorus; 64. Epicurus; 68, 69. Masinissa; 70. Antisthenes; 72,

73. Julian the Apostate; 75. Cicero; 76. Terence, according to others C. Asinius Pollio; \*82. Eschylus (?). The names of the busts by the window-wall are unknown.

V. ROOM OF THE BUSTS OF THE EMPERORS. Reliefs by the entrance-wall: over the door, 93. Mercury, Hercules, Graces, Nymphs carrying off Hylas, with a dedicatory inscription to the Nymphs by a freedman of Marcus Aurelius; \*92. Endymion asleep, beside him the watchful dog; \*89. Perseus liberates Andromeda (these two belong to the eight reliefs in the Pal. Spada, p. 204). Above the windows, Sarcophagus-reliefs; 88, 90, 91. Cast of a relief of the Muses (original in the Louvre). — The collection of the emperors' busts is one of the most complete in existence; the names are for the most part verified by coins (comp. p. xxxv). In the centre: \*84. Sitting female statue, believed to be Agrippina, daughter of M. Agrippa, wife of Germanicus and mother of Caligula. The numbering of the busts commences in the upper row, to the left of the entrance-door. 1. Julius Cæsar; 2. Augustus; 3. Marcellus, nephew of the latter (?); 4, 5. Tiberius; 6. Drusus the elder; 7. Drusus, son of Tiberius; 8. Antonia, wife of the elder Drusus, mother of Germanicus and Claudius; 9. Germanicus; 10. Agrippina, his wife; \*11. Caligula, in basalt; 12. Claudius, son of Drusus; 13. Messalina, fifth wife of Claudius; 14. Agrippina the younger, daughter of Germanicus, mother of Nero; 15. Nero; 17. Poppæa, Nero's second wife; 18. Galba; 19. Otho; 20. Vitellius (?); 21. Vespasian; 22. Titus; 23. Julia, his daughter; 24. Domitian; 26. Nerva (modern?); 27. Trajan; 28. Plotina, his wife; 29. Martiana, his sister; 30. Matidia, her daughter; 31, 32. Hadrian; 33. Sabina, his wife; 34. Ælius Cæsar, his adopted son; 35. Antoninus Pius; 36. Faustina the elder, his wife; 37. M. Aurelius as a boy; 38. M. Aurelius, more advanced in life; 39. Faustina the younger, daughter of Antoninus, wife of Aurelius; 41. Lucius Verus; 43. Commodus; 45. Pertinax; 50, 51. Septim. Severus; 53. Caracalla; 57. Heliogabalus; 60. Alex. Severus; \*62. Maximin; 63. Maximus, son of Maximin; 64. Gordian Afr.; 65. Gordian; 76. Gallienus; 80. Diocletian (?); 82. Julian the Apostate (more probably a Greek philosopher; the inscription is of mediæval origin). We next enter the —

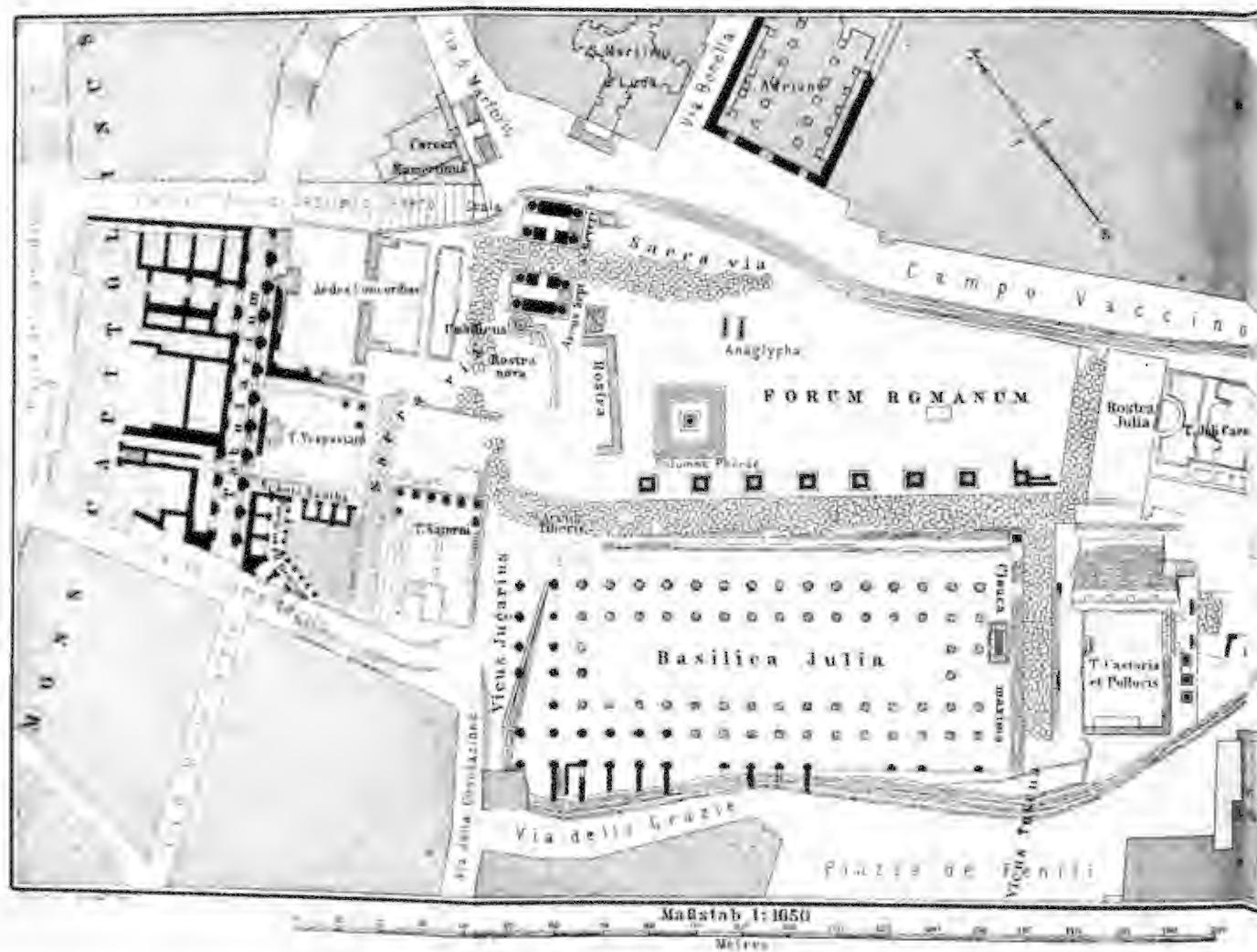
VI. CORRIDOR. At the left end: Beautiful marble vase on an archaic \*Puteal with the 12 gods: Jupiter, Juno, Minerva, Hercules, Apollo, Diana, Mars, Venus, Vesta, Mercury, Neptune, and Vulcan. Then, the back of the visitor being turned to the window: (l.) 30. Trajan; (l.) \*29. Pallas, found at Velletri, exactly corresponding to the statue (No. 114) in the Braccio Nuovo of the Vatican; (l.) 28. M. Aurelius, as a boy; (r.) \*33. Bust of Caligula; (l.) \*35. Head of Silenus; (l.) 26. Augustus; (l.) 25. Jupiter, on a cippus with relief: Claudio Quinta drawing a boat containing the image of the Magna Mater up the Tiber; (r.) 38. Venus;

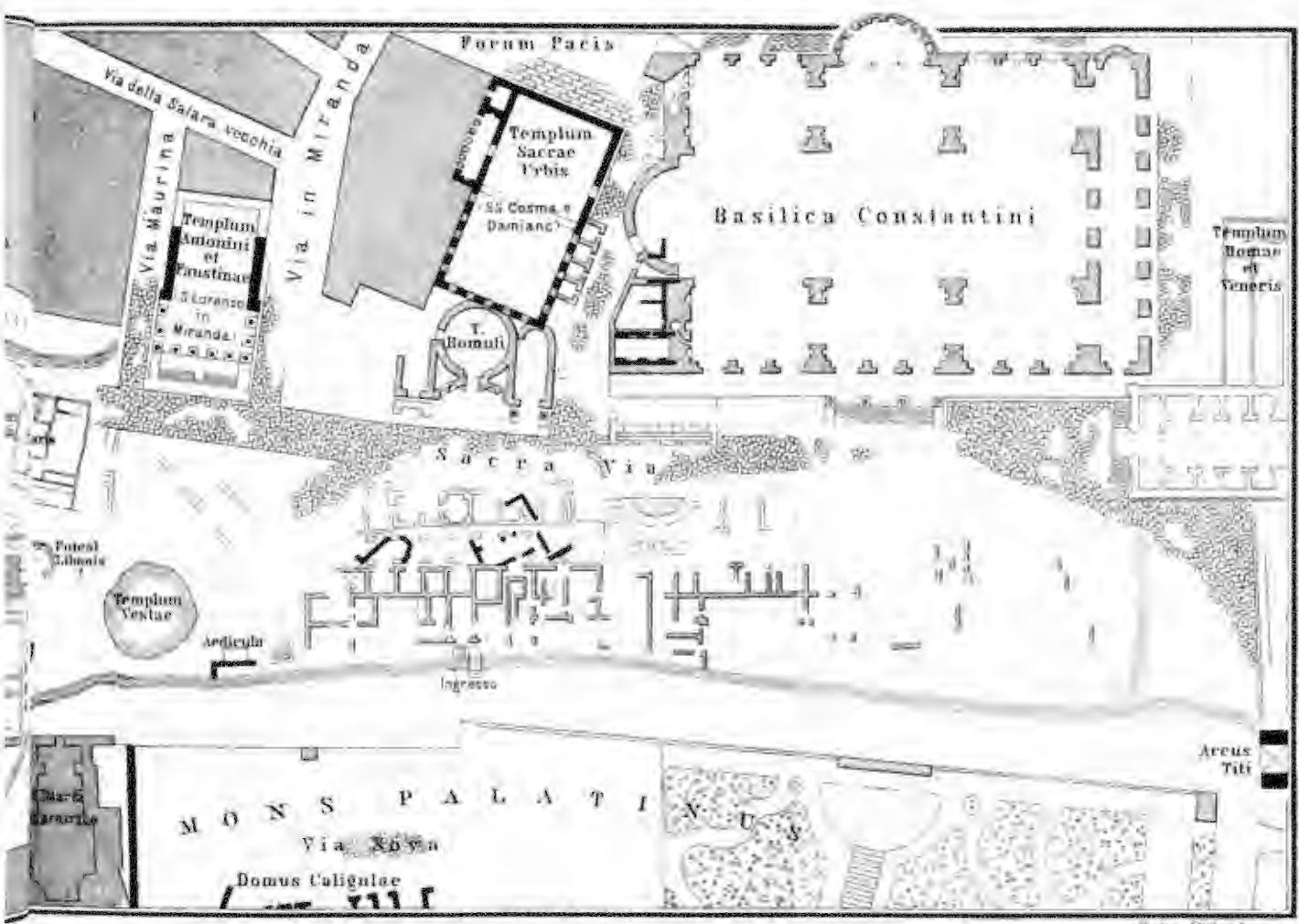
(r.) 42. Female draped statue. (The door opposite leads to the Venus room.) Left, 21. Head of Apollo; (r.) 43. Antinous; (l.) 20. Psyche; (r.) 46. Selene; below, \*Sarcophagus with representation of the birth and education of Bacchus. Here and in the following compartments, on the right, are immured the inscriptions from the columbarium of the freedmen of Livia (found in 1726 near the church of Domine Quo Vadis). Right: 48. Child of Niobe; (l.) 15, 49. Venus; (l.) 14. Marble vessel with Bacchanalian scenes; (r.) 50. Copy of the discus-thrower of Myron (Pal. Lan-  
celotti, p. 191), incorrectly restored as a warrior; (l.) 12. Flute-playing Satyr; (r.) 52. Muse; (l.) 10. Octagonal cinerary urn with Cupids in the attitudes of celebrated statues; 54. Venus, with portrait-head; below, (r.) Sarcophagus with the rape of Proserpine and the child Hercules with the snakes; (l.) Archaic relief, a lute-player(?); (l.) 8. Old woman intoxicated; (r.) 58. Sitting draped statue. Opposite the entrance to the Room of the Doves: (l.) \*5. Cupid bending his bow (after *Lysippus*); (r.) 60. Flute-playing Satyr; (l.) 3. Recumbent lion; (r.) 61. Silenus; (r.) 62. Septim. Serverus; (l.) 64. Faustina; (r.) 63. M. Aurelius.

VII. ROOM OF THE DOVES, so called from the \*Mosaic on the right wall: *Doves on a Fountain-basin*, found in Hadrian's Villa near Tibur (p. 370), copy of a celebrated work by *Sosus* of Pergamum, mentioned by Pliny. Below it, a sarcophagus: 13. Prometheus forming man, whom Minerva inspires with life, in a style showing the transition to the Christian period of art. Farther on, by the right wall, a mosaic with several masks. Under them: \*37. Sarcophagus with Selene and Endynion. On the narrow wall are several fine Roman portrait-busts. By the left wall, in the 2nd window, 83. the *Ilian Tablet*, a small relief in palombino, a soft kind of marble, with the destruction of Troy and flight of Æneas in the centre, and many other incidents from the legends of the Trojan war, explained by Greek inscriptions, probably designed for purposes of instruction, found near Bovillæ. 83a. Fragment of a representation of the shield of Achilles, inscribed on the back as the work of Theodoreus, found in 1882 near S. Maria della Vittoria on the Esquiline; on the broad margin of the marble are 75 lines from the description of the shield in Bk. XVIII. of the Iliad. 83b. Fragment of another representation of the same subject.

VIII. ROOM OF VENUS. Adjoining the gallery is the Venus Room, which contains the \*\*Capitoline Venus, unquestionably the workmanship of a Greek chisel, and the most admirable of all the existing copies of the Aphrodite of Cnidus by *Praxiteles* (p. xxxii), the perfect type of feminine grace. The statue was found almost uninjured in a carefully walled-up niche between the Viminal and Quirinal. — Left, Leda with the swan, a mediocre work; right, \*Cupid and Psyche, found on the Aventine.









On the S. height of the Capitol, called the *Monte Caprino* (to which a flight of steps ascends to the right at the back of the Palace of the Conservatori, comp. p. 212), stands the so-called *Casa Tarpeia* with the Protestant hospital and the new German *Archaeological Institute*, erected in 1874-76 by Laspeyres, at the cost of the German government. In the garden (custodian, Monte Caprino 25) is shown the *Rupe Tarpeia*, or Tarpeian Rock. If this really be the rock from which the condemned used to be thrown by the ancient Romans, its height and abruptness must have been greatly diminished since that period; and as, moreover, it is by no means certain that it was situated here, a visit to the spot may well be omitted. Ancient substructions of solid stone, which were discovered in the garden of the Pal. Caffarelli (p. 210) in 1866, belong to the temple of the Capitoline Jupiter.

Of the buildings which covered the Capitol in ancient times the only existing relics are the imposing ruins on which the Senatorial Palace has been erected. (Entrance by the gate in the Via del Campidoglio, comp. p. 212; we then enter the door to the right with the superscription 'Tabularium'; rules as to admission the same as in the case of the Capitoline collections, p. 213.) This edifice was the \**Tabularium*, erected in B.C. 78 by the consul Q. Lutatius Catulus for the reception of the state archives, and resting on the massive substructions which surround the hill. It consisted of a five-fold series of vaults, the last of which opened towards the Forum in the form of a colonnade with half-columns in the Doric style, which are still visible. The vaults were used in the middle ages as a public salt magazine, and the stones have been much corroded by the action of the salt. From this point there is a beautiful \*View of the Forum. The rooms contain architectural fragments from the neighbouring temples and other buildings, and a valuable collection of amphoræ found on the Esquiline within the last few years. An ancient flight of steps, now partly restored, descended hence to the Forum, where, to the left of the temple of Vespasian, the archway where it issued is observed.

### The Forum Romanum.

(Comp. Sketch-Plan.)

In the most ancient times the Capitol and Palatine were separated by a deep and marshy valley. The pavement by the column of Phocas still lies 38 ft. only above the level of the sea, and 22 ft. above the level of the Tiber, but 13 ft. lower than the height of an ordinary inundation. In consequence of the lowness of this valley, it was, as may well be supposed, a difficult and tedious task to raise the level and drain the marsh. For this purpose Tarquinius Priscus, the fifth of the kings, is said to have constructed the *Cloaca Maxima*, which still renders good service (p. 250); and several *canaliculae*, or tributary drains which fell into the main

channel, have recently been discovered. Tradition makes this hollow the scene of the conflict of the Romans under Romulus against the Sabines under Titus Tatius after the rape of the Sabine women. After the hostile tribes were amalgamated into a single state, they chose the Forum as its centre, and it was here that some of the most famous scenes in the history of the Roman Republic were enacted. On the N. side (S. Adriano) lay the *Curia Hostilia*, or council-hall, which is said to have been erected by King Tullus Hostilius; while on the S. side, at the foot of the Palatine rose the *Temple of Vesta* (S. Maria Liberatrice), with its eternal fire, and the *Regia*, or dwelling of the Pontifex Maximus, the president of the Roman hierarchy. The *Comitium*, or open space in the centre, was the place where popular assemblies were wont to be held. The Forum was bounded by streets, the most important of which was the *Via Sacra* ascending to the Capitol. In the Forum and its environs building operations and various changes have been taking place at intervals for upwards of two thousand years, and it is therefore not to be wondered at that a number of topographical questions regarding it are still unsolved, and that the imagination of scholars has indulged in the most extravagant flights with regard to this spot more than any other in Rome. It is, however, ascertained that the Forum extended from the foot of the Capitol, sloping downwards towards the E., although it has sometimes been erroneously supposed that it extended from N. to S. The *Basilica Julia* marks the S. boundary of the REPUBLICAN FORUM, and the E. boundary was probably near the prolongation of the *Via di San Lorenzo*, as private houses only have been discovered beyond. Along the sides of the Forum were ranged the *tabernae veteres* and *novae*, or shops, which were originally occupied by butchers and other craftsmen, and afterwards by money-changers and goldsmiths. In the course of time a number of temples, public buildings, and monuments were erected here. Of those still existing the most ancient is the *Caser Mamertinus* (p. 213), or well-house, situated on the slope of the Capitol, the foundation of which reaches back to the period of the kings. Soon after the temple of the Capitoline Jupiter (p. 209), were founded the *Temples of Saturn* (B.C. 491) and *Castor and Pollux* (484). The *Temple of Concord* (366) commemorates the termination of the protracted struggle between the patricians and the plebeians. At the period of the Samnite War, which resulted in the extension of Rome's supremacy over the whole of Italy, we are informed that the Forum underwent many embellishments. At last, however, as it was only 150 yds. in length, its area became too confined for the important and multifarious business transacted within its precincts; for it was not used for political and commercial purposes only, but for the celebration of the funerals of the nobility, for the gladiator combats which were introduced about the year 264, and on other public occasions. The first expedient for gaining

space was the erection of basilicas, or quadrangular courts surrounded by colonnades, adjoining the Forum, with a view to draw off a portion of the traffic. In 184 Cato erected the *Basilica Porcia* on the N. side; in 179 followed the *Basilica Aemilia*, and in 169 the *Basilica Sempronia*. The task was prosecuted with the utmost energy by CÆSAR, who extended the Forum by the addition of the *Forum Julium* (p. 238), and appears to have projected a cutting through the hill which connected the Capitol with the Quirinal in order to facilitate communication with the new quarter which was rapidly springing up in the *Campus Martius*. He also restored the Curia Hostilia, and erected the spacious *Basilica Julia* on the S. side of the Forum. *Augustus* proceeded to carry out the plans of his uncle, and to that emperor is chiefly due the arrangement of the Forum which the present excavations are bringing to light. All the edifices of the Republic were restored by him and his successors, whose energetic building operations extended over the first four centuries of the Christian era. They thus endeavoured, as it would appear, to compensate their subjects by external magnificence for the loss of liberty they had sustained. Five new *fora*, constructed between the time of Cæsar and that of Trajan, adjoined each other on the N. side of the old Forum, thus connecting the central point of the original city with the palatial buildings of the *Campus Martius*. By these new *fora* the Forum of the Republic would have been well nigh eclipsed, but for the glorious traditions connected with it, to commemorate which it was profusely adorned with gilded bronzes and rare marbles, with columns, triumphal arches, statues, and works of art, while its history was recorded by innumerable inscriptions.

These ancient buildings were restored for the last time in the reign of king Theodoric, in the first half of the 6th century, and the last new monument erected in the Forum was the *Column of Phocas*, dating from 608, but the rudeness of the architecture distinctly betrays the degraded taste of the period. As early indeed as the first half of the 6th cent. had begun the war of extermination waged by the MIDDLE AGES against paganism. Ancient temples were transformed into churches, such as those of S. Giuseppe, S. Luca, S. Adriano, S. Lorenzo, SS. Cosma e Damiano, S. Francesca, and S. Maria Liberatrice. These were afterwards frequently altered and restored, while others of the same class, like a church of SS. Sergio e Bacco in the temple of Concord and another at the S.E. corner of the *Basilica Julia*, have entirely disappeared. Interspersed with these churches were the towers and castles of the Roman nobility, erected among the ruins of the ancient buildings in the style best adapted for the prosecution of their perpetual feuds. In most cases, the dimensions of the monuments of antiquity, were far too vast to admit of their being used for mediæval purposes, but another mode of utilising these immense masses of building materials readily suggested itself. Throughout a thousand years the edifices of ancient Rome were employed as quarries, from which churches and secular buildings alike derived their columns, their blocks of solid stone, and, owing to a still more destructive proceeding, their supplies of lime also from the burning of marble. The fact that in the *Basilica Julia* alone there have been discovered lime-kilns and stone-masons' yards at three different places will convey an idea of the vast quantity of marble, bearing valuable inscriptions and artistic enrichments,

which must have been destroyed in this way; and it need hardly be observed that the bronzes of antiquity were still more eagerly appropriated in an age when metal of every kind was scarce. This accounts for the miserably small number of statues and inscriptions which modern excavations have yielded. After the systematic destruction of the Forum, its remains were gradually buried beneath the rubbish and debris of some four centuries, so that the ancient pavement is at places 40 ft. below the present level of the ground. Down to the 8th cent. the ancient level was unaltered. In the 11th and 12th centuries the Forum was thickly covered with towers and fortress walls, which closed up the old streets, and when these were demolished about the year 1221, the ground appears for the first time to have been covered with an accumulation of rubbish. Fresh deposits were afterwards made when the new buildings on the neighbouring heights were in course of erection. This was particularly the case in 1536, when Paul III. constructed a triumphal street from the Porta S. Sebastiano through the arches of Constantine and Titus, and around the N. side of the Capitol (on which occasion the new approaches to the latter were formed, p. 211). He caused 200 houses between the arches of Titus and Severus to be demolished, and he constructed on their site the piazza as it stood until recently. The large buildings erected by Sixtus V. probably also contributed to the raising of the level of the ground.

In the middle ages, and down to the present day, the Forum was popularly known as the *Campo Vaccino*. Its desolate area was covered with the teams of buffaloes and oxen of the peasantry, and smiths and carpenters established their workshops around it, while a few isolated columns, protruding from the rubbish, alone formed a reminiscence of its departed glory. And thus it remained until the 19th century. As early as 1519 Raphael had indeed formed a plan for restoring the ancient city, and especially the Forum, by means of extensive excavations; and during his lifetime, and subsequently, particularly in 1546-47, the work was begun in the neighbourhood of the temple of Castor and Faustina. The object in view, however, being merely the discovery of monuments and works of art, the excavations were soon filled up again, and in the 17th and 18th centuries were entirely discontinued. At length, during the present century, the plan was revived by the modern spirit of investigation. In 1803 the arch of Severus, in 1813 the column of Phocas, and in 1816-19 the Clivus Capitolinus with its temples, were disinterred under the superintendence of *Carlo Fea*, while the French during their occupation of Rome appear to have directed their attention to more productive localities. In 1835, and during the republic in 1848, part of the Basilica Julia was excavated by *Canali*, but from that year down to 1871 the work was discontinued. The Italian government resumed the excavations again with considerable energy; and by these last operations the Basilica, the temples of Castor and Cæsar, and a great part of the Comitium and the neighbouring streets have been brought to light, and an admirable clue to the arrangements of the whole locality has thus been obtained. The excavations are carried on under the superintendence of *Senator Fiorelli*, but serious obstacles are presented to the work by the growing requirements of modern business. During 1882, however, considerable progress was made, and the removal of the roads crossing the Forum now for the first time admits of a general view of it. It is uncertain whether these roads will be replaced by iron bridges, or an attempt made to carry on the traffic at the original level of the Forum. When the demolition of the houses between S. Adriano and S. Lorenzo is effected, the undertaking, which was planned and begun when the Renaissance was at its zenith and has since been so frequently resumed, will be finally and satisfactorily completed, and the most memorable spot in the history of Europe will at length be fully brought to light and purged of the unseemly accumulations of rubbish heaped upon it by the neglect of centuries.

The ENTRANCE to the excavations (open 7-12 and 3-7; no fee) is opposite the church of SS. Cosma e Damiano (see Plan), but the ruins are also accessible from the street uniting the Via Bonella and Via della Consolazione. — The following description follows the Via Sacra.

Descending from the piazza of the Capitol through the Via del Campidoglio to the right, past the Senatorial Palace (comp. p. 212), we enjoy from the lower end another good \*SURVEY OF THE FORUM. To the left, below us, lie the temple of Saturn, to which the eight unfluted columnus belong, the three columns of the temple of Vespasian, and the arch of Septimius Severus. Farther off, partly hidden by the columns of the temple of Saturn, are the column of Phocas, the great Basilica, the three columns of the temple of Castor, and the bare walls of the temples of Vesta and Cæsar. Beyond these, to the left, are the temple of Faustina, now converted into a church, and the circular temple of Romulus with the church of SS. Cosma e Damiano, opposite which are the remains of numerous brick shops and houses; then the huge arches of the basilica of Constantine, the Colosseum, the arch of Titus, and to the right the ruins and gardens of the Palatine.

We descend the small flight of steps and turn to the left. The temporary roadway connecting the Via Bonella and the Via della Consolazione runs in the same line as the old *Via Sacra*, which descended on the S.W. slope of the hill (*Clivus Capitolinus*).

Below the Tabularium (p. 223), of the upper gallery of which one arch only now stands, and in the angle formed with it by the street, lies the *Schola Xantha* with the **Colonnade of the Twelve Gods** (*deorum consentium*), whose images were erected here in A.D. 367 by Vettius Agorius Prætextatus, the præfector urbi, and one of the principal champions of expiring paganism. The structure was perhaps used by scribes and notaries. The name *Schola Xantha* is derived from a certain Fabius Xanthus by whom it was once restored. In 1858 the ruin was much modernised.

The first building facing us, of which eight granite columns are still standing on a basement 16 ft. high, is the \***Temple of Saturn**, consecrated by the consuls Sempronius and Minucius, B. C. 491, and restored by Munatius Plancus (B. C. 44?). From the earliest times this was the seat of the *Aerarium Publicum*, or public treasury.

The inscription, *Senatus populusque Romanus incendio consumptum restituuit*, refers to a later restoration, undertaken hastily and without taste, the columns being of unequal thickness and placed at irregular intervals. Of the lofty flight of steps by which the portico was approached there are now but scanty traces. The back is concealed by the street. In the 15th cent., according to Poggio's statement, the ruin was in much better preservation.

In front of the temple of Saturn part of the carefully-constructed paving of the ancient *Via Sacra* is still visible.

To the right of the Colonnade of the Twelve Gods the Tabularium is adjoined by the *Ruin of the Three Columns*, or \***Temple of Vespasian**, erected under Domitian, and restored by Septimius Severus.

The inscription ran thus: '*Divo Vespasiano Augusto Senatus populusque romanus imperator Caesar Severus et Antoninus Pii Felices Augusti restituerunt.*' A part of the last word only is preserved. The columns and entablature display excellent workmanship. In front the temple had

6 columns, 49 ft. high, and  $4\frac{1}{2}$  ft. thick at the base. An egress of the Tabularium (p. 223) through the back of the cella has evidently been built up.

Farther on, to the right, and with its back to the Tabularium, is the **Temple of Concordia**, founded in B.C. 366 by M. Furius Camillus, and rebuilt on a larger scale by Tiberius, B.C. 7. It was dedicated to Concord to commemorate the termination of the protracted struggle between the patricians and plebeians.

The smaller projecting rectangle of the raised substructure was the temple itself, while the larger edifice behind, projecting on both sides of the temple (but concealed on one side by the ascent to Aracæli), was the *Senate-Hall*, the threshold of which is still distinguishable. On the ruins of this temple was erected the church of SS. Sergio and Bacco, which was taken down in the 16th century.

In front of the temple of Concordia, and above the Via Sacra (Clivus Capitolinus), rises the \***Triumphal Arch of Septimius Severus**, 75 ft. in height, 82 ft. in breadth, with three passages. It was erected in honour of that emperor and his sons Caracalla and Geta in A.D. 203, to commemorate his victories over the Parthians, Arabians, and Adiabeni, and was surmounted by a brazen chariot with six horses, on which stood Severus, crowned by Victory. Caracalla afterwards erased the name of his brother Geta, whom he had murdered. The letters were, as was usual with inscriptions of this kind, originally inlaid with metal.

Above the arches are figures of Victory; at the sides, crowded scenes from the wars of the emperor. Side next the Forum: (l.), Raising of the siege of Nisibis in the Parthian war; (r.), Treaty with Armenia, Siege of Atra. Side next the Capitol: (r.), Siege and capture of Babylon; (l.), Conquest of Ctesiphon and Seleucia. On the bases of the columns, Captive barbarians. All these figures are in the degraded style of the sculpture of that period. In the middle ages the arch was temporarily converted by the ruling powers into a kind of castle, and was deeply imbedded in rubbish, but it was unearthed by Pius VII. in 1803.

Passing through the arch of Severus and turning to the right, we see before us the massive stone remains of the **Rostra**, or orators' tribune, erected by Julius Cæsar. This tribune consisted of an extensive raised platform, about 65 ft. long and 16 ft. wide, adorned with statues and tablets and giving the orator room to walk up and down during his speech. It has been aptly compared to the preaching stages in some of the Roman and Neapolitan churches.

The original tribune derived the name of Rostra from the iron prows of the war-ships of Antium with which it was adorned after the capture of that town in B.C. 338. Its position cannot now be definitely fixed, but was certainly more to the N.E. Cæsar transferred it to the N. end of the Forum in the course of his extensive building operations. The holes in which the iron prows were fastened are still visible in the massive blocks of hewn stone.

Beyond the Rostra rises another arched wall, with slabs of red Porta Santa marble, the date and purpose of which is unknown, and which was formerly taken for the tribune. At the end next the arch are remains of the *Umbilicus Urbis Romæ*, or ideal centre of the city and empire. At the other end stood the *Milliarium Aureum*, or central milestone of the roads radiating from Rome, erected by Augustus in B.C. 28; all traces of it, however, have disappeared.

To the S.E. of the Rostra rises the —

\***Column of Phocas**, 54 ft. in height, which was erected in 608 in honour of the tyrant *Phocas* of the Eastern Empire, by the exarch Smaragdus, having been taken by him from some older building. It was formerly crowned with a gilded statue of Phocas. This column, which long formed the distinctive mark of the Forum ('the nameless column with a buried base': Byron), was at length disinterred in 1813 at the cost of the Duchess of Devonshire.

The Rostra naturally faced the open space reserved in the middle of the Forum for public assemblies, which we reach by turning to the S.E. Most of this space is still covered with houses, but the S.W. corner, paved with slabs of limestone, is open to view. Anciently it extended to the church of S. Adriano (p. 239), occupying the site of the *Curia*, or hall of the Senate. Between S. Adriano and the temple of Faustina lay the *Basilica Emilia*, the site of which is also covered with modern houses.

In the open space, to the right of the ancient street leading through the arch of Severus, stands a huge block of stone, the holes in which prove it to have been originally the pedestal of an equestrian statue. It was afterwards provided with an inscription celebrating the repulse of Alaric and the Goths, from which the name of Stilicho seems to have been erased after his fall in A.D. 408. Adjacent are two admirable marble reliefs ('anaglypha'), which owe their excellent preservation to the fact that they were incorporated in the foundations of a mediæval tower on this spot, where they were found in 1872. Their original purpose is unknown. They are of topographical value as they bear reference to the different localities of the Forum.

The Rostra recurring in both reliefs, the 'ficus ruminalis', or fig-tree under which the she-wolf reposed, and the statue of Marsyas identify the scene of action as the Forum Romanum. The *first* relief (next the Capitol) alludes to Trajan's 'alimenta', or institution for poor children: on the right, is the emperor, in front of him is Italy, holding a child by the hand (destroyed), and another in her arms to which Trajan hands a 'fessera', or ticket; on the left is a magistrate with his lictors, proclaiming his edict from the rostra. The *second* relief represents the remission of arrears of succession-duty, the records of which are being set on fire in Trajan's presence. On the inner sides are a wild boar, a ram, and a bull, the victims sacrificed at the public celebration of the Suovetaurilia.

In the middle of the square are the remains of a large pedestal, probably of the equestrian statue of an emperor.

On the S.W. side of the Forum rise eight square pedestals of brick, which were formerly lined with marble. They were intended as embellishments for the N. side of the Via Sacra, and probably bore granite columns (fragments of which lie scattered about) surmounted with statues. The hasty construction points to a late origin, perhaps in the reign of Constantine.

The S. side of the Via Sacra is bounded by the Basilica Julia.

The \***Basilica Julia** was founded by Cæsar with a view to enlarge the Forum, and inaugurated in B.C. 46, after the battle of Thapsus,

but before its completion. Augustus extended it, but did not witness its completion, as it was destroyed by a fire. The building was again twice injured by fire towards the end of the 3rd century. It was restored several times, the last being in A.D. 377. The building is mentioned in history for the last time in the 7th cent., and it was probably destroyed in the 8th. After several partial excavations, it was entirely extricated in 1871 and 1882-83. Remains of a mediæval church, limekilns, and human bones at no great depth were discovered, the spot having formerly been the burial-place of the adjoining hospital della Consolazione.

The GROUND PLAN of the basilica is a rectangle, about 111 yds. long and 53 yds. wide. A flight of six, and at places nine, steps ascended to the basilica from the street. Along the four sides were double aisles which enclosed a CENTRAL SPACE, about 90 yds. by 17 yds., paved with variegated African and Phrygian marble, and separated from the aisles by iron railings. The greater part of the pavement has been restored, a few fragments of the original only having been preserved. The valuable material of which the pavement was composed renders it probable that this space was covered with a roof. The sittings of the tribunal of the Centumviri, in four different sections, took place here. The AISLES were paved with white marble, on which are still seen a number of circles, and occasionally writing, scratched on the surface by visitors. These were used by them in playing a game resembling draughts, to which the ancient Romans were as devoted as the modern. The aisles were separated by a triple row of COLUMNS, sixteen on each side, and ten at each end, constructed of brick and encrusted with travertine. Ten only of the ancient pillars, up to a height of about 16 ft., are now preserved at the S.W. corner of the building. All the other trunks of pillars which are seen here have recently been reconstructed, partly with the original materials. The pillars supported arches, which have also been restored, but their original spring is still clearly distinguishable. The building had an upper story to which the steps still traceable on the S. side ascended. On this side the basilica was adjoined by older buildings of tuffstone. On the side next the street the pillars were adorned with Doric half-columns built against them, several remains of which have been found on the N.W. side during the latest excavations. Their good preservation is owing to the fact that a Christian church, part of the walls and columns of which is still visible, was built in this corner of the basilica. — The thorough destruction of the basilica is to be ascribed to the architects of the Renaissance, who regarded the garden of the Hospital della Consolazione as a 'cava di travertino' and used the materials found here for building the Palazzo Giraud (in the Borgo, p. 279) and numerous other palaces.

The *Vicus Jugarius* led between the basilica and the temple of Saturn to the Tiber. On the Via Sacra, near its junction with this street, stood the *Triumphal Arch of Tiberius*, erected in A.D. 16 to commemorate the defeat of the Germanic tribes and the recovery of the Roman insignia lost at the battle of the Teutoburgian Forest. Its remains were scattered on the construction of a modern street in 1850 (comp. p. 226).

The main arm of the *Cloaca Maxima*, discovered in 1872, runs under the S.E. end of the Basilica Julia. The *Vicus Tuscus*, on this side of the basilica, one of the busiest streets in ancient Rome, descended from the Forum to the cattle-market on the river (p. 250).

To the S.E. of the Basilica, and separated from it by the street, is the \***Temple of Castor and Pollux**, dedicated to the twin gods out

of gratitude for the aid which enabled the Romans to defeat the Latins at the battle of Lake Regillus in B.C. 496, and inaugurated in 484. It was afterwards rebuilt by Tiberius and re-consecrated in A.D. 6. This was one of the most famous temples of the Republic, and was often used for meetings of the senate.

The basement of the cella rises to a height of 22 ft., and was approached by a flight of 18 steps, with two lateral flights, of which that on the E. side only is preserved. The building was mainly constructed of concrete, which was faced with blocks of tufa, and around these were placed the blocks of travertine which supported the enclosing colonnade. These blocks, however, as well as the steps on the W. side, have entirely disappeared (although the impression made by them on the concrete is still visible), and the width of the building has thus been diminished by about one half. On the E. side stands a fragment of the STYLOBATE, with three columns of Parian marble, which are among the finest of the kind now existing (height 46 ft., diameter 5 ft.). The Corinthian capitals and the architrave are both in a very superior style of workmanship. The temple had eight columns in front and probably thirteen on each side. The length, however, has not been precisely ascertained, the posterior part being still covered by the modern street. Remains of the mosaic pavement of the CELLA are still to be seen, lying about 3 ft. below the level of the portico and the surrounding colonnade. This peculiarity was probably occasioned by the alterations made by Tiberius.

On the E. side of the Forum, and facing the Capitol, is situated the **Temple of Cæsar**, near which Cæsar had erected a new oratorical tribune. It was from this tribune, at the funeral of the murdered dictator on 19th or 20th March, B.C. 44, that Mark Anthony pronounced the celebrated oration which wrought so powerfully on the passions of the excited populace. A funeral pyre was hastily improvised, and the unparalleled honour accorded to the illustrious deceased of being burned in view of the most sacred shrines of the city. A column with the inscription ‘parenti patriæ’ was afterwards erected here to commemorate the event. Augustus afterwards erected this temple in honour of ‘Divus Julius’, his deified uncle and adoptive father, and dedicated it to him in B.C. 29, after the battle of Actium. At the same time he adorned the tribune with the prows of the captured Egyptian vessels.

The foundation of the substructions of the temple, consisting of concrete, were discovered in 1872, but their covering of solid stone has been removed. In front of the temple there are the remains of a platform, still partly paved with slabs of stone, which is believed to have been the above-mentioned tribune or *Rostra ad Divi Julii*. Its present form appears to have resulted from subsequent alterations.

The area to the S.E. of the Temple of Cæsar is strewn with relics of ancient and mediæval buildings, which have not yet been identified. A ring provided with a runlet, near the S.W. angle of the Temple of Castor and Pollux, is supposed to be a remnant of the *Puteal Libonis*, or the enclosure of a spot which had been struck by lightning.

The circular erection of concrete belonged to the celebrated *Temple of Vesta*; numerous fragments of its marble ornamentation strew the ground. A small and well-preserved *Edicula*, or shrine for the image of a god, was found near the temple in 1882. Ad-

jacent is a flight of steps, which perhaps ascended to the Regia, or official dwelling of the Pontifex Maximus.

Between the temples of Vesta and Faustina the Via Sacra was spanned by the *Arch of the Fabii*, erected in B.C. 120 by Q. Fabius Maximus, the conqueror of the Allobrogi, and forming the S.E. boundary of the Forum. During the demolition of the modern road across the Forum in 1882, several scattered fragments of its stone-facing and vaulting were discovered, and may now be seen opposite SS. Cosma e Damiano. The exact site of the arch cannot be identified.

Two main lines of the ancient streets, the basaltic paving of which is visible at various points, seem distinguishable: the first leads from SS. Cosma e Damiano in a straight direction, then turns at a right angle, and passes in front of the Temple of Caesar; the other leads at an acute angle from SS. Cosma e Damiano to the Temple of Castor, and joins the first at the S.E. corner of the basilica. It is likely that the second is much older than the first.

From the first-mentioned street a flight of steps, interrupted in the middle by a projecting platform, ascends to the —

\***Temple of Faustina**, of which the portico (with ten columns, six of which form the façade) and part of the cella are still standing. It was dedicated by Antoninus in 141 to his wife, the elder Faustina, and re-dedicated to that emperor himself after his death. The first line of the inscription, *Divo Antonino et divae Faustinae ex S.C.*, was then added. In the interior of the temple is the church of *S. Lorenzo in Miranda*.

The portico was excavated in 1807 and 1810. The columns are of cipollino, or marble of Eubœa, and are 46 ft. in height. The cella is of peperine, the marble incrustedation of which has entirely disappeared. — The year of the foundation of the church is unknown, and the earliest record of it dates from 1377. The façade was erected in 1602. The entrance is at present in the Via di S. Lorenzo in Miranda, on the S.E. side.

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A hill, named the *Velia* in ancient times, connects the Palatine and Esquiline, its highest point being marked by the Arch of Titus (97 ft.; p. 234). The *Via Sacra* ascends gradually towards the S.E., and soon reaches —

\***SS. Cosma e Damiano** (Pl. II, 20, 5; entrance in the Via di Miranda), built by Felix IV. (526-30), having been incorporated with an ancient circular temple erected by the Emp. Maxentius to his son Romulus, and sometimes erroneously called a temple of the Penates. Owing to the dampness of the soil, Urban VIII. raised the level of the pavement so much in 1633, that an upper and a lower church were formed.

The LOWER CHURCH, which presents little attraction, contains the tomb of SS. Cosmas, Damianus, and Felix, an ancient altar, remains of an ancient pavement, and somewhat lower a spring, said to have been called forth by St. Felix.

UPPER CHURCH. On the arch of the choir and in the tribune are interesting *Mosaics* of the 6th cent., the period of the founder, perhaps the most

beautiful of their kind at Rome (see p. xlvi), but freely restored about 1660 (best light towards evening). Those on the arch, which has been shortened during a restoration, represent the Lamb with the Book with seven seals, according to Revelations iv.; adjoining these the seven candlesticks, four angels, and two of the symbols (angel and eagle) of the Evangelists. The arms with wreaths, below, belonged to two prophets. In the tribune: Christ, to whom the saints Cosmas and Damianus are conducted by Peter and Paul; on the left side St. Felix with the church (new), on the right St. Theodorus. Beneath, Christ as the Lamb, towards whom the twelve lambs (Apostles) turn.

At the back of the church were found the remains of an ancient plan of Rome, other fragments of which were discovered in 1867-68 and in 1882 (see p. 219). The ancient wall to which the plan was affixed belonged to the *Templum Sacrae Urbis*, an edifice erected by Vespasian in A.D. 78 and restored by Septimius Severus, which seems to have been used as a repository for the archives of the censor, municipal plans, registration lists, etc. — The two cipollino columns to the right of the church probably belonged to the ancient circular temple.

In front of the church (Temple of Romulus) passes the recently excavated continuation of the *Via Sacra*, on the S. side of which many remains of brick walls, evidently belonging to private dwelling-houses and shops, have been brought to light. Some of these remains lie above still older ruins, the well-executed mosaic pavements of which still exist (e. g., opposite the Temple of Romulus, in the corner next to the Palatine). Buildings of a later period (about the 8th cent.) have also been found here, such as a vaulted chamber entered from the ancient street, opposite the Temple of Romulus, and a well-preserved porch adjoining the Basilica of Constantine, near the oratory of the *Via Crucis*. Opposite the latter is an ancient exedra, opening towards the old street, with marble pavement still partly preserved.

We next reach, on the left, the three colossal arches of the \***Basilica of Constantine** (Pl. II, 20, 23), erected by Maxentius, but afterwards altered by his conqueror Constantine. The entrance originally faced the Colosseum, but afterwards the *Via Sacra*. It was a basilica of three halls, with vaulting of vast span, which has served as a model to modern architects, as in the case of St. Peter's, where the vaulting is of the same width.

The *Ground Plan* is rectangular in form, about 100 yds. long and 88 yds. wide. The principal apse, opposite the entrance from the Colosseum, has lately been extricated from rubbish, but is only partly preserved. After the opening of the second entrance on the side next the Palatine, a second apse was added. The tunnel vaulting of the S. aisle has been preserved; width 66 ft., depth 54 ft., height 78 ft. The span of the nave was about 80 ft.; its height 112 ft., and its width 66 ft. In front of the central pillars stood eight huge Corinthian columns of white marble; the only one now existing stands in front of S. Maria Maggiore (p. 176). The entrance facing the *Via Sacra* was formerly adorned with columns of red porphyry, some of the shafts of which have been re-erected.

The traveller should not omit to ascend to the summit for the sake of the magnificent <sup>“</sup>PANORAMA of ancient Rome which it commands. As, however, the *Via in Miranda* is now inaccessible from the Forum, we must make a detour to reach the roof; perhaps the best plan is to ascend on the way back from the Colosseum. Those who wish also to visit the interior follow the road between the side of S. Francesca Romana and the high garden-wall, and opposite the Colosseum turn sharply to the left

and descend the Via del Colosseo. At the corner here is No. 61, a home for poor girls (visitors ring; 1 fr.), from the garden of which we ascend a flight of steps. A window adjoining the stairs affords the best view of the Colosseum, to the left of which are the Thermæ of Titus on the Esquiline; to the right the circular S. Stefano; nearer, S. Giovanni e Paolo with the new dome, both on the Cælius. Beyond the Colosseum the Alban, and to the left the Sabine Mts. To the S. the Palatine with the ruins of the imperial palaces and two monasteries, and the opposite bank of the Tiber with the Villa Pamphilj. Towards the W. the Capitol; to the right of it, between the domes of two churches, Trajan's Column is visible; above the latter Monte Mario; farther to the right the Torre di Nerone and the Quirinal. Towards the N. the church of S. Pietro in Vincoli with its magnificent palm, and S. Maria Maggiore, recognised by its two domes and Romanesque tower, both on the Esquiline.

Adjoining the basilica of Constantine, and partly occupying the site of a temple of Venus and Roma (see below), is the church of—

**S. Francesca Romana** (Pl. II, 23), or *S. Maria Nuova*, standing on the site of an older church of Nicholas I. founded about 860, re-erected after a fire by Honorius III. about 1216, and modernised by *Carlo Lombardo* in 1615. Festival, 9th March.

**Interior.** On the right, 2nd Chapel: (r.) Monument of Card. Vulcani (d. 1322) and that of the papal commandant and general Antonio Rido (d. 1475). 3rd Chapel: Miracles of St. Benedict, altar-piece by *Subleyras*. In the TRIBUNE mosaics of the 12th cent. (lately restored): in the centre Madonna, (l.) SS. John and James, (r.) Peter and Andrew. Over the high-altar an ancient Madonna, traditionally attributed to St. Luke, which is said alone to have escaped destruction in the conflagration. To the right of the apse: monument of Gregory XI., who transferred the papal residence from Avignon to Rome (d. 1378), with a relief by *Olivieri*. Here on the right, built into the wall, are two stones on which Peter and Paul are said to have knelt when they prayed for the punishment of Simon Magus. In the Confessio a group of the saints with an angel, by *Meli*. Under the tribune (closed) is the tomb of the saint, and over the altar a marble relief by *Bernini*. — **SACRISTY.** On the left wall a Madonna with four saints, by *Sinibaldo Ibi*, a pupil of Perugino, 1524. — The sacristan now shows a COURT behind the church, with the well-preserved western \*Apse of the Temple of Venus and Roma (fee ½ fr.).

Adjoining the church, on the summit of the *Velia* (p. 232) and at the foot of the Palatine, rises the \***Triumphal Arch of Titus**, commemorating the defeat of the Jews (A.D. 70), and dedicated to him under his successor Domitian in 81, as the inscription on the side next the Colosseum records: *Senatus populusque Romanus divo Tito divi Vespasiani filio Vespasiano Augusto*. The arch is embellished with fine \*Reliefs (p. xxxvii).

**OUTSIDE:** On the same side as the inscription, is a sacrificial procession on the frieze. **INSIDE:** Titus crowned by Victory in a quadriga driven by Roma; opposite, the triumphal procession with the captive Jews, table with the show-bread, and candlestick with seven branches. — In the middle ages the arch was used as a fortress by the Frangipani, and strengthened with battlements and new walls. When these were removed in 1822 under Pius VII., the arch lost its support, and had to be reconstructed, as stated by the inscription on the other side. The central part, in marble, is therefore alone ancient; the restored parts are of travertine.

The street descends past the remains of private houses to the Colosseum. On the left is the double apse of the **Temple of Venus and Roma**, or *Templum Urbis* (Pl. II, 20), erected by Hadrian from

a plan by himself in A.D. 135, and restored after a fire by Maxentius in 307. This was one of the most superb temples in Rome. The gilded bronze tiles were removed to St. Peter's by Honorius I. in 626.

There were evidently two temples under the same roof, entered from the sides next the Colosseum and next the Capitol. The cellæ were adjacent, so that there was a niche on each side of the central wall for the image of a god. One half is built into the monastery of S. Francesca Romana (p. 234); the other towards the Colosseum is open. The vestibules of the cellæ had each four columns in front. Around each ran a colonnade of ten columns at the ends, and twenty at the sides (length 120 yds., width 58 yds.). This colonnade was enclosed by a second, of about 200 columns, 180 yds. long, and 110 yds. wide, and projecting as far as the street, where it was supported by massive substructions. To this colonnade belonged the granite shafts scattered about here. The cellæ were encrusted with the rarest marbles.

Descending hence to the Colosseum, we observe the remains of an extensive square *Basis* of masonry to the left below. Here once stood the gilded bronze *Colossal Statue of Nero*, as god of the sun, surrounded with rays, and about 117 ft. in height, executed by Zenodorus by order of the emperor himself, to grace the golden palace which he erected with lavish splendour after the burning of Rome in A.D. 64. The palace fell to decay soon after the emperor's death (in 68), and the statue was removed thence by Hadrian to this pedestal. In the space occupied by an artificial lake in the gardens of Nero, Vespasian founded the —

\***Colosseum** (Pl. II, 24), originally called the *Amphitheatrum Flavium*, the largest theatre, and one of the most imposing structures in the world, completed by Titus in A.D. 80. It was inaugurated by gladiatorial combats, continued during 100 days, in which 5000 wild animals were killed, and naval contests were exhibited; and it contained seats for 87,000 spectators. The building has been known since the 8th cent. under its present name, derived probably from the colossal statue of Nero which once adorned it.

Having been injured by fire in the reign of Macrinus, it was restored by Alexander Severus. In 248 the Emp. Philip here celebrated the 1000th anniversary of the foundation of Rome with magnificent games. In 405 gladiator-combats were abolished by Honorius as inconsistent with the precepts of Christianity, but wild-beast fights were continued till the time of Theodoric the Great. In the MIDDLE AGES the Colosseum was used by the Roman barons, especially the Frangipani, as a fortress. In 1312 the Annibaldi were obliged to surrender it to Emp. Henry VII., who presented it to the Roman senate and people. In 1332 the Roman nobility again introduced bull-fights. After this period, however, the destruction of the Colosseum began, and the stupendous pile began to be regarded as a kind of quarry. In the 15th cent. Paul II. here procured materials for the construction of the Pal. di S. Marco (di Venezia), Card. Riario for the Cancelleria, and Paul III. (1534-49) for the Palazzo Farnese. Sixtus V. proposed to establish a cloth-factory here, and Clement XI. actually used the building for the manufacture of saltpetre. Benedict XIV. (1740-58) was the first to protect the edifice from farther demolition by consecrating the interior to the Passion of Christ, owing to the frequency with which the blood of martyrs had flowed there; and he erected small chapels within it, which were removed in 1874. The following popes, particularly Pius VII. and Leo XII., have averted the imminent danger of the fall of the ruins by the erection of huge buttresses. The steps in the interior were restored by Pius IX.

The Colosseum is constructed of blocks of travertine, originally held together by iron cramps, and tufa and bricks have also been used in the interior. The numerous holes were bored in the middle ages, for the purpose of extracting the then very valuable iron. According to the most trustworthy statistics the external circumference of the elliptical structure measures 576 yds., or nearly one-third of a mile, the long diameter 205 yds., the shorter 170 yds., the arena 93 yds. by 58 yds., and the height 156 ft. Above the arena rise the tiers of seats, intersected by steps and passages, most of which are now in ruins and only partly accessible.

The exterior of the still preserved N.E. portion, on the side next the Esquiline, consists of four stories, the three first being formed by arcades, the pillars of which are adorned with half-columns of the Doric, Ionic, and Corinthian order in the 1st, 2nd, and 3rd stories respectively. A wall with windows between Corinthian pilasters forms the 4th story. Statues were placed in the arcades of the 2nd and 3rd stories, as appears from the representations on ancient coins. At the ends of the diameters are the four triple PRINCIPAL ENTRANCES, those next to the Esquiline and Cælius being destined for the emperor, the others for the solemn procession before the beginning of the games, and for the introduction of the animals and machinery. On the side next the Esquiline are seen traces of the stucco-decorations, which were restored under Pius VII., and were once used as models by Giovanni da Udine, the pupil of Raphael. The arcades of the lowest story served as entrances for the spectators, and were furnished with numbers up to lxxx. (Nos. xxxiii. to liv. still exist), in order to indicate the staircases to the different seats. Below, on the exterior, are two rows of arcades, and then a massive substructure for the seats. Every fourth arch contains a staircase.

Part of the TIERS OF SEATS is still distinguishable; the foremost, called the *Podium*, was destined for the emperor, the senators, and the Vestal Virgins. The emperor occupied a raised seat, called the *Pulviniar*, and the others had seats of honour. Above the Podium rose three other classes of seats, the first of which was allotted to the knights. The humbler spectators occupied the last division, in a colonnade, on the roof of which were stationed sailors of the imperial fleet for the purpose of stretching sail-cloth over the whole amphitheatre to exclude the glare of sun. Apertures are still seen in the external coping, with corbels below them, for the support of the masts to which the necessary ropes were attached.

Under the ARENA, and adjacent to the foundations of the inner wall, were chambers and dens for the wild beasts. More towards the centre were found a number of walls, pillars, and arches, partly required for the support of the arena, and partly connected with the theatrical apparatus employed in some of the performances. Since 1874 all these arrangements have been disclosed by excavations.

tions, in the course of which fragments of columns, marble slabs (some of them bearing combats of wild beasts and gladiators scratched on them), and other architectural relics have been discovered. The precise uses of the various chambers are not yet ascertained.

Although one-third only of the gigantic structure remains, the ruins are still stupendously impressive. An architect of last century estimated the value of the materials still existing at  $1\frac{1}{2}$  million scudi, which according to the present value of money would be equivalent to at least half a million pounds sterling. The Colosseum has ever been a symbol of the greatness of Rome, and gave rise in the 8th cent. to a prophetic saying of the pilgrims: —

‘While stands the Colosseum, Rome shall stand,  
When falls the Colosseum, Rome shall fall,  
And when Rome falls, with it shall fall the World !’

The UPPER STORIES should be visited by those who desire to obtain a distinct idea of the character of the structure (custodian found at the entrance next to the Palatine; gratuities forbidden). We ascend a new stone staircase to the first story. Of the three arcades here we follow the innermost, which affords a survey of the interior. Over the entrance from the Palatine a modern staircase of 48 steps ascends to the 2nd, and then to the left to a projection in the 3rd story. The VIEW from the restored balustrade to the right in the 4th story, to which 55 more steps ascend, is still more extensive. It embraces the Cælius with S. Stefano Rotondo and SS. Giovanni e Paolo; farther off, the Aventine with S. Balbina, in the background S. Paolo Fuori; nearer, to the right, the Pyramid of Cestius; to the right the Palatine, with the arches of the Aqua Claudia.

The Colosseum is profoundly impressive by MOONLIGHT, or when illuminated (e.g., by Bengal lights; comp. p. 114). The traveller should avail himself of a fine moonlight night for the purpose. Visitors may enter the arena at any hour of the night, but can obtain access to the tiers till 11 p.m. only, under the guidance of the custodian, who is then generally to be found at the entrance next the Capitol, on the right side. The Flora found among the ruins of the Colosseum once comprised 420 species, which were collected by an English botanist, but most of them have disappeared.

Quitting the Colosseum by the same gate, we perceive on the left, in front of the edifice, the so-called *Meta Sudans*, the partly restored fragment of a magnificent fountain erected by Domitian. Farther on, to the left, between the Cælius and Palatine, spanning the *Via Triumphalis* which here joined the *Via Sacra*, stands the —

\*Triumphal Arch of Constantine (Pl. II, 24), the best-preserved structure of the kind, erected after the victory over Maxentius at Saxa Rubra, near the Ponte Molle, in 311, when Constantine declared himself in favour of Christianity. The inscription runs thus: *Imp. Caes. Fl. Constantino Maximo pio felici Augusto Senatus Populusque Romanus, quod instinctu divinitatis mentis magnitudine cum exercitu suo tam de tyranno quam de omni ejus factione uno tempore justis rem publicam ultus est armis arcum triumphis insignem dicavit.* The arch has three passages. The greater part of the ornamentation and the admirable \*SCULPTURES were brought from an arch of Trajan which stood at the entrance to Trajan's Forum, contrasting strongly with the rude additions of the time of Constantine.

From the ARCH OF TRAJAN: Above, the captive Dacians (ancient; one entirely, but the heads and hands of the others are new). *Reliefs* (facing the Colosseum, to the left): 1. Trajan's entry into Rome; to the right of it, 2. Prolongation of the Via Appia; 3. Trajan causing poor children to be educated; 4. Trajan condemning a barbarian. On the other side, to the left: 5. Trajan crowning the Parthian king Parthamas-pates; 6. Soldiers bringing two barbarians before Trajan; 7. Trajan addressing the army; 8. Trajan sacrificing. The eight *Medallions* below these reliefs represent sacrifices and hunting-scenes; on the narrow sides two battles with the Dacians; below the central arch, the vanquished imploring pardon, and Trajan crowned by Victory. — The marked contrast between the two different periods of art is exhibited by the smaller reliefs inserted between the medallions, representing the achievements of CONSTANTINE in war and in peace. In 1804 Pius VII. caused the arch to be thoroughly excavated. In the 10th cent. it was converted into a castle, and afterwards belonged to the Frangipani.

On the opposite side, a few hundred paces from the Colosseum, in the Via Labicana, first gate to the left (whence the Via della Polveriera ascends to the left between walls in 5 min. to S. Pietro in Vincoli, p. 184), are situated on the Esquiline the —

\***Thermae of Titus** (Pl. II, 26; open daily from 9 till dusk; adm. 1 fr.; on Sun. gratis). Mæcenas once had a villa here, which was afterwards incorporated with the golden palace of Nero. On the site of the latter, in A.D. 80, Titus hastily erected his sumptuous Thermæ, which were altered and enlarged by Domitian, Trajan, and others. The extensive ruins are scattered over several vineyards, and a small part only, excavated in 1813, is accessible.

The earlier structure of Nero is easily distinguished from that of Tirus. The long vaulted parallel passages first entered belong to the Thermæ. They form together a semicircular substructure, the object of which is not clearly ascertained. Most of the chambers beneath, which were filled up by Titus in the construction of his baths, and re-excavated at the beginning of the 16th cent., belonged to the golden palace of Nero. A suite of seven rooms is first entered here; to the left, near that in the centre, are remains of a spring. Traces of the beautiful PAINTINGS, which before the discovery of Pompeii were the sole specimens of ancient mural decoration, and served as models for Giovanni da Udine and Raphael in the decoration of the loggie, are still observed. Colonnades appear to have flanked both sides of these rooms. A passage leads hence to a bathroom. To the left, at right angles with this suite, are several small and unadorned rooms, probably occupied by the slaves; to the left again, opposite the first suite, is a passage once lighted from above, the vaulting of which was adorned with beautiful frescoes still partly visible.

#### **Fora of the Emperors. Academy of St. Luke.**

In the plain to the N.E. of the Forum of the Republic lay the *Fora of the Emperors*, which were erected rather as monuments to their founders and ornaments to the city than for political purposes, and were chiefly used for judicial proceedings. The chief edifice in these fora was always a temple. The Forum Julium, the first of the kind, was begun by Cæsar and completed by Augustus; the second was built by Augustus. A third, the *Forum Pacis*, in front of the *Templum Sacræ Urbis* (the façade of which now forms the back of SS. Cosma e Damiano), was constructed by Vespasian. Between this forum and the first two lay the *Forum Transitorium*

(see below), to the N. of which was that of Trajan (p. 240), the most magnificent of all.

Adjacent to the Templum Sacræ Urbis lay the **Forum of Nerva**, founded by Domitian and completed by Nerva, sometimes called the *Forum Transitorium* from having been intersected by an important street. Here stood a temple of Minerva, taken down by Paul V. in order to obtain marble for the decoration of the Fontana Paolina on the Janiculus, and a small temple of Janus. Remains of the external walls exist in the so-called \**Colonnacce*, two half-buried Corinthian columns, with entablature enriched with reliefs (representing the practice of the arts, weaving, etc., which were specially protected by the goddess; casts of them in the collection of the French Academy, p. 142); above them is an attic with a Minerva. This fragment, situated at the intersection of the Via Alessandrina and Via della Croce Bianca, at the E. corner (Pl. II, 20), is well calculated to afford an idea of the former grandeur of the structure.

The following cross-street is the **VIA BONELLA**, at the S. end of which, next the Forum, stands the church of **SS. Luca e Martina**, erected on the site of an ancient building. It consists of an upper and lower church, the latter of very ancient origin, and the former erected in the 17th cent. by *Pietro da Cortona*.

On the opposite side of the street is the church of **S. Adriano**, with its unadorned façade; it occupies the site of the *Curia Hostilia*, which was subsequently re-erected under the name of *Curia Julia* by Cæsar and Augustus, and was used as an assembly-hall by the senate (comp. p. 228). The church was erected by Honorius I. in the 7th cent. and afterwards restored.

Farther on in the Via Bonella, No. 44, is the —

**Accademia di S. Luca** (Pl. II, 20), a school of art founded in 1595, and re-organised in 1874. The first director was *Federigo Zuccheri*. The picture-gallery of the Academy (daily, 9-3), a second-rate collection, contains few works of importance.

We ascend the staircase, into the walls of which are built a few casts from Trajan's Column (disfigured with whitewash). On the first landing is the entrance to the collection of the competitive works of the pupils (closed): *Kessel*'s Discus-thrower reposing, in plaster; Christ on the Mt. of Olives, drawing by *L. Seitz*; reliefs by *Thorvaldsen* and *Canova*; Ganymede watering the eagle, by *Thorvaldsen*, and several casts from the antique.

We ascend another staircase, and ring at the entrance to the —

**Picture Gallery** (1/2 fr.). A small ANTE-CHAMBER (with engravings, etc.) leads to the I. SALOON, lighted from above. Entrance-wall: *Berchem*, Landscape; *Tempesta*, Sea-piece. *Old Dutch Sch.*, Madonna and Descent from the Cross; *Rubens*, Venus crowned by graces; *Van Dyck*, Madonna; *Titian*, St. Jerome (copy); *Jos. Vernet*, Sea-piece. Short wall: *G. Poussin*, two Landscapes. Second wall: *Ribera*, Scribes disputing; *P. Veronese*, Venus; *Van Dyck* (?), Portrait; *Titian*, Portrait (copy); *Titian* (?), Vanity; *Claude Lorrain*, Coast-scene; *J. Vernet*, Sea-piece. Second short wall: Busts of *Betti*, *Tenerani*, and *Thorvaldsen*. — The saloon is adjoined on one side by a SMALL ROOM, principally containing portraits of artists; among them, on the pillar, *Virginie Lebrun*; on the short wall, *Byron*; in the upper part of the right short wall, second row, to the right *Angelica Kauffmann*; below, by the entrance, *Salvator Rosa*, Concert of cats. — On the other side is

the II. SALOON, also lighted from above. On the entrance-pillars: *Canaletto*, Architectural design; *Martatta*, Madonna; on the back of this picture there is a "Copy", by Marc Antonio, of the first design of Raphael's Transfiguration (figures nude; original supposed to have been lost). Left wall: *Titian*, Discovery of the guilt of Calisto, inferior to the other mythological pictures of this master (copy; original in London); *Guido Reni*, Fortuna; \**Raphael*, Boy as garland-bearer, being a relic of a fresco in the Vatican, sawn out of the wall, and freely retouched; *Guido Cagnacci*, Lucrezia, an admirable work of this master, a painter of no great note of the school of Guido Reni; *Guercino*, Venus and Cupid (al fresco). Short wall: *Bronzino*, St. Andrew; *Venet. Scñ*, Portrait; *Guido Reni*, Cupid; *Raphael* (?), St. Luke painting the Madonna, beside him Raphael observing him, entirely disfigured by retouching, and a work which must have been of little value even when it was in better condition, as the want of uniformity in the colouring shows that several different hands have been engaged upon it (originally an altar-piece in St. Martino); *Tintoretto*, Portrait; *After Titian*, Tribute-money. Right wall: *Poussin*, Bacchic dance; *Pellegrini*, Hebe; Galatea, copy by *Giulio Romano* from Raphael; *J. Vernet*, Sea-piece; *P. Veronese*, Susanna; *Guido Reni*, Bacchus and Ariadne. Round the upper part of this saloon is a double row of portraits of artists.

The Via Bonella is terminated towards the N. by an ancient wall with a gateway. In front of the latter, to the left, are three handsome and lofty \*Corinthian columns with entablature, which belonged to one of the sides of the *Temple of Mars Ultor* in the **Forum of Augustus** (Pl. II, 20). The forum was enclosed by a lofty \*Wall of peperino blocks (a grey volcanic rock), part of which, about 160 yds. long, is seen near the temple, and still better by passing through the gateway (*Arco de' Pantani*). This wall was adjoined by the back of a temple erected by Augustus in B. C. 2, in consequence of a vow which he made during his war against Caesar's murderers. The forum is now occupied by the nunnery of the *Annunziata*. The original level is about 16 ft. below the surface. This locality was a swamp ('pantano') in the 16th cent., whence the modern name.

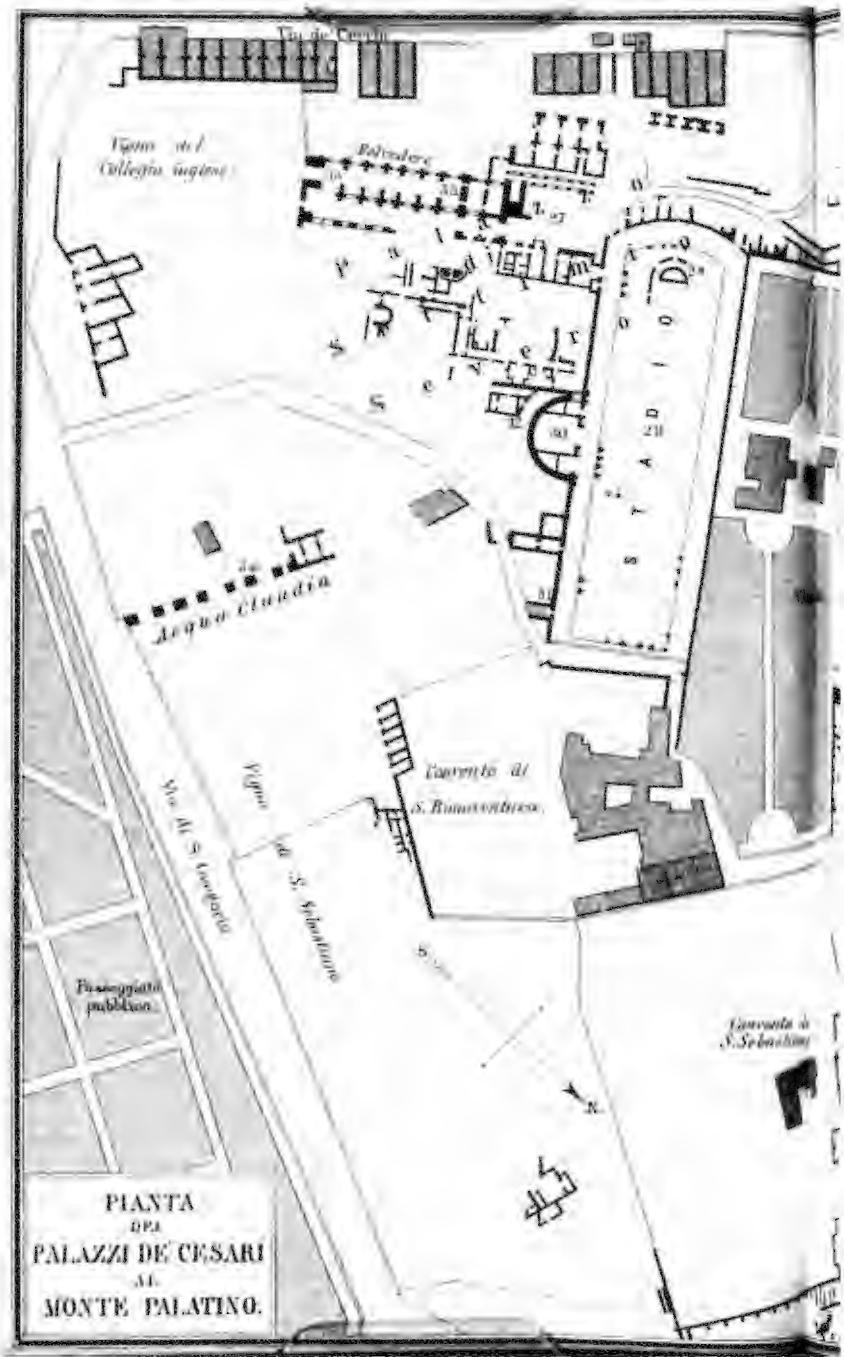
Between this and the ancient Republican Forum lay the *Forum of Caesar*, or *Forum Iulium*, with a temple of Venus Genetrix. Scanty remains of the outer tufa wall lie in the court (to the left) of 18 Vico del Ghettarello, a street diverging to the right between Nos. 47 and 46 Via di Marforio.

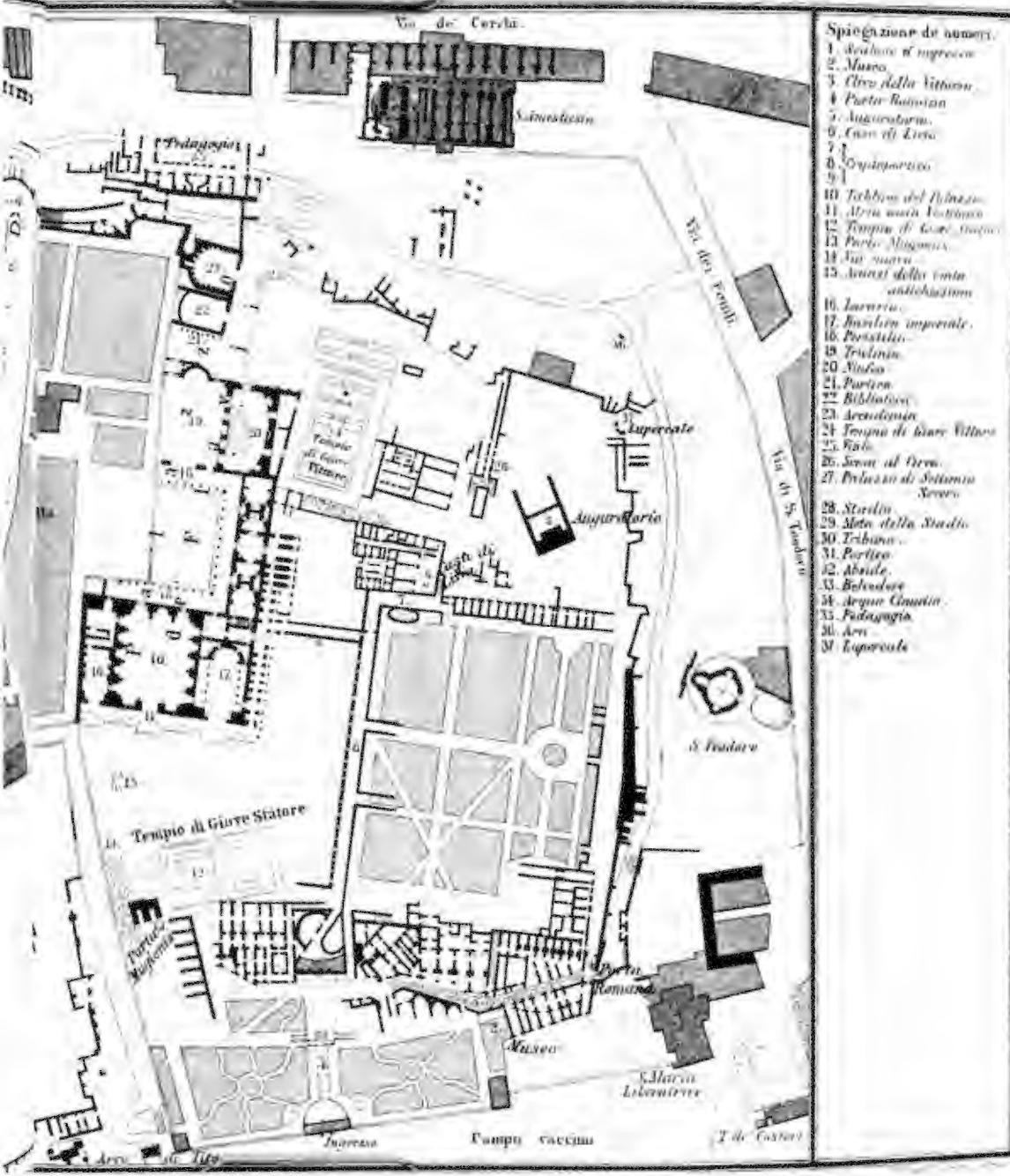
We now ascend to the left through the Arco de' Pantani by the huge wall which now forms part of the nunnery, and a little farther on descend to the left by the *Via di Campo Carleo* (in the court No. 6, wall of Trajan's forum, see below) to the busy *Via Alessandrina*, whence immediately to the right we enter the —

\* **Forum of Trajan** (Pl. II, 19), which adjoined the Forum of Augustus. This was an aggregate of magnificent edifices, and is said to have been designed by Apollodorus of Damascus (111-114). By means of a huge cutting between the Capitol and the Quirinal, Trajan effected a convenient communication between the Fora of the ancient city and the Campus Martius (p. 225). His Forum must have measured about 220 yds. in width, and was probably of still greater length; and it was considered the most magnificent in Rome.

Ammianus (16, 10) thus describes it on the occasion of the visit of the Emp. Constantine in 356: — 'Verum cum ad Trajani forum venisset, singularem sub omni caelo structuram, ut opinamur, etiam numinum adsensione mirabilem, haerebat adtonitus per giganteos contextus circum-







### Spiegazione dei numeri

1. *Scuderie di ingresso*
  2. *Mura*
  3. *Circa della Vittoria*
  4. *Ponte Romano*
  5. *Antiquarium*
  6. *Casa di Livia*
  7. *Porta*
  8. *Oriente portico*
  9. *Porta*
  10. *Tribunale del Pigneto*
  11. *Altra mura Portuense*
  12. *Rupestre di Grotte magne*
  13. *Ponte Milvio*
  14. *Le mura*
  15. *Anelli della cinta*  
*antichissima*
  16. *Lanuvio*
  17. *Foro imperiale*
  18. *Porticato*
  19. *Tribunale*
  20. *Nefos*
  21. *Portico*
  22. *Biblioteca*
  23. *Accademia*
  24. *Fenomeno di mare* *Vittoria*
  25. *Foro*
  26. *Sarcofagi al Foro*
  27. *Palazzo di Sestini*  
*Scervo*
  28. *Stadio*
  29. *Mete della Stadio*
  30. *Tribuna*
  31. *Portico*
  32. *Abside*
  33. *Belvedere*
  34. *Argone Caecina*
  35. *Fedrigoniano*
  36. *Arco*
  37. *Hyperbole*



ferens mentem nec relatu effabiles nec rursus mortalibus adeptendos'. According to a legend of the 7th cent., Gregory the Great, while admiring the ancient splendour of the forum one day, and saddened by the thought that so just and benignant a monarch as its founder should be condemned to everlasting perdition, succeeded by his prayers in obtaining the release of Trajan's soul from purgatory. In the 10th cent. this forum lay in ruins, and the church of S. Nicolao had been erected by the column. This was succeeded by other churches. In 1587 Sixtus V. crowned the column with a bronze statue of St. Peter. At length, in 1812-14, the French government caused two nunneries and other buildings to be demolished, and thus partly brought to light the centre of the forum.

In the part already excavated (about 120 by 50 yds.) are seen the foundations of four rows of columns, belonging to the five-halled *Basilica Ulpia*, which lay with its sides towards the end of the present piazza. The central hall was 27 yds., and the whole building 61 yds. in width. The pavement consisted of slabs of rare marble. It is uncertain whether the remains of granite columns which have been found and erected here are in their original positions. — Between this Basilica and the Forum of Augustus lay the *Forum Trajanii* properly so called, part of the S.E. semicircular wall of which is still seen in the court of No. 6 Via del Campo Carleo, two stories in height. The chambers of the ground-floor were probably shops. In the centre of this forum stood Trajan's equestrian statue.

On the N. side of the basilica rises **\*\*Trajan's Column**, constructed entirely of marble, the shaft of which is 87 ft. high, and the whole, including the pedestal and statue, 147 ft.; diameter 11 ft. below, and 10 ft. at the top. Around the column runs a spiral band, 3 ft. wide and 660 ft. long, covered with admirable **\*RELIEFS** from Trajan's war with the Dacians, comprising, besides animals, machines, etc., upwards of 2500 human figures, the height of those below being 2 ft., and gradually increasing as they ascend. (Comp. p. xxxvii; see also the cast of the reliefs in the Lateran, p. 276.) Beneath this monument Trajan was interred, and on the summit stood his statue, now replaced by that of St. Peter. In the interior a staircase of 184 steps ascends to the top (keys kept by the custodian of Trajan's Forum and in the 'Ufficio Tecnico' on the Palatine). The height of the column at the same time indicates how much of the Quirinal and Capitoline had to be levelled in order to make room for the buildings: 'ad declarandum quantæ altitudinis mons et locus tantis operibus sit egestus', as the inscription, dating from 114, records. The depth of earth removed amounted to 100 ancient Roman feet (97 Engl. ft.).

To this forum also belonged a temple, dedicated to Trajan by Hadrian, a library, and a triumphal arch of Trajan, all situated on the other side of the column. Some of the reliefs from the arch were removed to embellish the arch of Constantine (p. 237).

On the N. side of the piazza are two churches. That on the right, *del Nome di Maria*, was erected in 1683 after the liberation of Vienna from the Turks, and restored in 1862. That on the left is *S. Maria di Loreto*, begun by *Ant. da Sangallo Junr.* in 1507;

in the 2nd chapel on the right, a statue of St. Susanna by *Fiammingo*; over the high-altar a picture of the school of Perugino.

Three streets lead hence towards the N. to the *Via Nazionale* (pp. 170, 175) and to the *Piazza SS. Apostoli* (p. 155). — Ascending to the right (E.) the *Via Magnanapoli* leads in 16 min. straight to S. Maria Maggiore (pp. 171, 176); while to the left it leads to the Quirinal (p. 168). — The street to the left leads to the *Piazza S. Marco*, or if it be quitted by the first street to the right, the *Piazza di Venezia* (p. 157) is reached.

### The Palatine.

(*Comp. Sketch-Plan.*)

The *Palatine Hill*, situated on the S. side of the Forum, rises in the form of an irregular quadrangle. In ancient times it was bounded on the N. side, towards the *Capitol*, by the *Velabrum* and the *Forum Boarium* (p. 250); on the W., towards the *Aventine*, by the *Circus Maximus* (p. 252); on the S., towards the *Cælius*, by the *Via Triumphalis* and the *Via Appia* (now *Via di S. Gregorio*). The hill is 1900 yds. in circumference, and the highest point (S. Bonaventura) is 168 ft. above the sea-level, or 114 ft. above the level of ancient Rome. The Palatine was the original site and the centre of the embryo mistress of the world, the *Roma Quadrata*, fragments of whose walls have been brought to light at five different places, thus enabling us to trace the situation of these venerable fortifications with tolerable precision. The wall appears to have encircled the whole of the hill about half-way up its slopes, and to have been penetrated by gates at three places only. The situation of two of these, the *Porta Mugionis* or *Mugonia* (Pl. 13), and the *Porta Romana* or *Romanula* (Pl. 4), has been ascertained by the most recent excavations. Tradition places on this hill the dwellings of its heroes Evander, Faustulus, and Romulus; and a reminiscence of them was preserved down to a very late period by a number of ancient temples and shrines. The orator Hortensius, Catiline, Cicero, and his bitter enemy the tribune Clodius, and other celebrated men of the republican period possessed houses here. Augustus was born on the Palatine, and after the battle of Actium he transferred his residence to this ancient seat of the kings. His palace, the *Domus Augustana*, lay on the site of the Villa Mills, lately a nunnery; and adjoining it were a large temple of Apollo erected by him and the Greek and Latin library (Pl. 22, 23) which is so highly extolled in Roman literature. The Emp. Tiberius, the house of whose birth was discovered here a few years ago (Pl. 6), extended his palace, the *Domus Tiberiana*, towards the *Velabrum*, and the foolish Caligula connected it with the Forum (p. 244). The buildings of Nero, which exceeded all reasonable bounds, were abandoned by Vespasian, who confined his imperial residence to the Palatine. His palace, the *Domus Flavia*, was much extended

by his son Domitian, and thenceforward the Palatium, the ancient name of the hill, became synonymous with the imperial palace. Of the subsequent emperors, some of whom altered and restored the buildings, Septimius Severus appears to have been the only one who extended the Flavian palace. He erected the *Septizonium*, an edifice seven stories high, at the S.W. angle of the hill, part of which was still standing in the 16th cent., but was at length removed by Sixtus V. The Palatium participated in the general decline of the city. It was occupied by Odoacer, Theodoric, and the Emp. Heraclius (629), but from the 10th cent. onwards the ruins were occupied by monasteries, fortified castles and gardens.

The area of the Palatine is now occupied by two recently dissolved religious houses (the monastery of *S. Bonaventura*, opposite the arch of Titus, and the *Villa Mills*, now a nunnery of the order of St. Francis de Sales), by three vineyards (the *Vigna Nussiner* on the N.W. side, the *Vigna del Collegio Inglese* at the S.W. corner, and the *Vigna di S. Sebastiano* on the S.), and by the *Orti Farnesiani*, which cover the whole of the N.E. part of the hill. These gardens were laid out by Paul III. Farnese, who purposed to erect a magnificent villa here in the style of the 16th century. Extensive excavations were begun here in 1726 under the superintendence of Bianchini, but the treasures of art found on that occasion were afterwards transferred to Naples, and the place again entirely neglected. In 1861 Napoleon III. purchased the property from King Francis II. for 250,000 fr., and at a great expense caused the ruins of the imperial palaces to be systematically excavated under the able superintendence of the architect Comm. Pietro Rosa. The *Vigna Nussiner* was presented to the city by the Emperor of Russia in 1857, after he had caused excavations to be made in it during the preceding nine years; and since 1866 important discoveries have also been made by the Cav. Visconti in the *Vigna del Collegio Inglese*, which was purchased by Pius IX. Since the annexation of Rome to the kingdom of Italy, and the purchase of the Farnese Gardens by the Italian government in Dec. 1870, for a sum of 650,000 fr., all these excavations have been entrusted to the sole management of M. Rosa. Notwithstanding the great difficulties which have attended the prosecution of the work, the rubbish being 20 ft. deep at places, very important topographical discoveries have been made here, although as yet few works of art have been found. The character of the ruins brought to light cannot always be precisely ascertained, but they convey a striking idea of the structures with which the Palatine was once covered.

The excavations are open to the public daily (comp. p. 115). The ruins may be inspected in the course of an afternoon, but their imposing character, coupled with the beautiful and varied views commanded by the Palatine, renders them well worthy of repeated visits. The streets, temples, houses, and palaces are all indicated by notices, with references to ancient authorities; but the identity of many of the localities is doubtful, and the names assigned to them are often merely conjectural. M. Rosa has drawn a PLAN of the whole region, which is exposed to view at different points. — Permission to sketch and take measurements is given by M. Contigliozi, 'Capo dell' Ufficio Tecnico della Direzione Generale delle Antichità', to whom an introduction should be obtained (office, Via in Miranda I D).

We begin with the ruins brought to light in the old *Farnese Gardens*. The entrance is in the Campo Vaccino, on the right as we approach from the Forum, opposite the Basilica of Constantine, and is inscribed, 'Horti Palatini Farnesiorum'.

Ascending the first flight of steps (Pl. 1) to the space in front of

the dwelling of the director, we turn to the right and then descend the stone steps to the right to the *Clivus Victoriae* (Pl. 3), the ancient pavement of which is visible on both sides. This street originally led to the Forum on the right, through the *Porta Romana* (Pl. 4), but was afterwards entirely covered by the **Buildings of Caligula**. To these belong the huge substructions and well-preserved vaulting which here strike the eye. If we descend the Clivus Victoriae to the right, towards the Forum, we observe above us, about 45 paces to the left (reckoned from the stone steps), the beginning of the bridge which Caligula caused to be thrown over the Forum to the Capitol, in order to facilitate his intercourse with the Capitoline Jupiter, whose image on earth he pretended to be. Beyond the following pillar we observe a still preserved fragment of the original marble balustrade.

Returning hence, and ascending the narrow steps, opposite the staircase mentioned above, and then traversing a dark passage with a few steps, we reach the bridge, the direction of which we trace to the farther end, passing various fragments of mosaic pavement. The purpose of the rooms on the left is not yet ascertained. On emerging, we proceed to the left along the slope of the hill, which affords a series of fine views. In the foreground lie the slopes of the Palatine. In front of the temple of the Dioscuri rises the church of S. Maria Liberatrice (p. 249) with extensive walls adjoining it, occupying the site of the temple of Vesta and the Regia. Farther distant is the venerable circular church of S. Teodoro (p. 249), also erected on ancient foundations.

The remains of 'opus reticulatum' (concrete), on the left, belong to the **Buildings of Tiberius**, which extended to the W. of the palace of Caligula. At the end of the last slope we reach a wooden staircase, near the inscription '*Domus Tiberiana*', and descend past a lofty square platform on the right, supposed by Rosa to have been the *Auguratorium* (Pl. 5), or place where the auspices were consulted, but more probably the remains of a temple 'in antis'. On the left we pass the back of the palace of Tiberius, and soon reach a —

\***Private House** (Pl. 6), excavated in 1869, the only one of the kind in the midst of the palaces of the emperors. It is believed to have been the house of Tiberius Claudius Nero, the father of Tiberius, to which his mother Livia also retired after the death of Augustus, in order to marry whom she had divorced her first husband. The passage on the left descends to the house.

A flight of six steps descends to the mosaic pavement of the vaulted **VESTIBULUM**, whence we enter a quadrangular **COURT**, originally covered, adjoining which are three chambers opposite the entrance. The \***Mural Paintings** here will bear comparison with the finest of those discovered at Pompeii. The subject of the first on the right in the **CENTRAL ROOM** is Io guarded by Argus, while Mercury approaches to release her; the second represents street-scenes; on the wall opposite the entrance are Polyphemus and Galatea. The central pictures represent large windows whence a view of mythological scenes is obtained. The admirable perspective is best observed in

the picture of Galatea when seen from the entrance of the Atrium. The two smaller sacrificial scenes in the corners above afford a good example of an ancient kind of picture, which like the mediæval altar-triptychs could be closed by two folding shutters or wings. By the left wall are leaden water-pipes with inscriptions from which the history of this house has been gathered. The walls of the Room on the Right are adorned with magnificent "Garlands of flowers and fruits, from which masks and other Bacchanalian objects depend between the columns; the walls of the Room on the Left are divided into brown sections edged with red and green, above which are light arabesques between winged figures on a white ground. Adjoining the right side of the court is the TRICLINIUM, or dining-room, recognisable by the inscription, with walls painted bright red. The two large central paintings represent landscapes, that on the right the attributes of Diana (large indented crown, stag's and wild boar's heads). On the entrance-wall are two glass vases with fruits. — At the back of the house are the unpreferring OFFICES (bedrooms, store-rooms, etc.), which are reached by a small wooden staircase to the right after the triclinium is quitted.

Returning through the vestibule to the above-mentioned passage (Pl. 7), which was once entirely covered by the buildings of Tiberius (*Cryptoporticu*s; Pl. 7), and following it to the right to the end, where a well-preserved head of Venus in marble stands on a Corinthian capital, we perceive the continuation (Pl. 8) of the passage to the left, leading to the residence of the director. At the beginning of the tunnel-vaulting we observe considerable remains of the stucco-incrustation. Beyond these first arches, 35 paces from the head of Venus, a second covered passage (Pl. 9) is reached on the right, with mosaic vaulting and pavement, of which fragments still exist, leading, finally by steps, to the —

**Palace of the Flavii**, the most important part of the excavations of the Palatine. About twenty paces straight from the end of the passage we reach the spacious *Tablinum* (Pl. 10), the actual residence of the emperors. Domitian, by whose father Vespasian the palace was erected, constituted it the chief seat of the Roman government, and made those arrangements which are still distinctly traceable. The disposition of the apartments is that of an ordinary Roman dwelling (atrium, tablinum, peristylum, etc.), but on a much larger scale, and without offices. This palace occupied the depression between the buildings of Augustus (Villa Mills) and those of Tiberius and Caligula; and huge substructions were requisite in order that a level surface might be obtained.

Traversing the tablinum to the left, and proceeding to the N.E. margin of the plateau (in the direction of the basilica of Constantine), we reach an oblong anterior court (Pl. 11) with three rectangular projections, the site of the *Atrium*, and once surrounded with columns. This was the station of the palace-guards, and also the ante-chamber for audiences.

From the central projection a view is obtained in a straight direction of the scanty remains of the temple of *Jupiter Stator* (Pl. 12), the foundation of which tradition ascribes to Romulus, and which was situated near the *Porta Mugionis* (Pl. 13). Remains of a substructure of tufa blocks (two of which bear Greek names), belonging to an ante-Neronian restoration of the temple, have recently been brought to light. To the right of this a part of the ancient basalt pavement of the *Via Nova* (Pl. 14) is

observed, and farther distant in the foreground, near the inscription 'Roma Quadrata' (Pl. 15), are remains of the wall of this the most ancient city, constructed of regularly-hewn blocks of tufa.

Adjoining the atrium are three chambers, the most S.E. of which is the *Lararium* (Pl. 16), or chapel of the *Lares* or household-gods. On a pedestal at the extremity of the chapel is a small square altar in marble with figures of the *Genius Familiaris* and the *Lares*. The former stands in front with covered head; the latter are represented at the sides in the typical style common in Pompeian works of the kind, with boots, a short 'chiton', a 'rhyton' or drinking-horn in the raised hand, and a 'situla' or pitcher in the other.

The second apartment is the *Tablinum* (Pl. 10), already mentioned, which in private dwellings was the principal sitting-room. It was here used as an *Aula Regia*, or throne-room, where the emperors granted audiences. This extensive hall, 39 yds. by 49 yds., with its large semicircular apse which was occupied by the throne, and its eight niches alternately round and square, containing the still existing pedestals, was originally entirely covered; but an adequate idea of its magnificence can hardly now be formed, as it has been deprived of its decorated ceiling, while the walls have lost their marble covering, the niches their statues, and the pedestals their colossal figures.

The third apartment is the *Basilica* (Pl. 17), where the emperor administered justice. The semicircular tribune was separated from the space for litigants by a marble screen, a fragment of which still stands. This space was flanked on each side by a narrow colonnade, some of the bases of which and one column are preserved.

To the S.W. of the tablinum is the *Peristylium* (Pl. 18), two-thirds of which only have been excavated (one-third on the S. side being covered by the court of the adjoining Salesian nunnery), a large square garden, 58 yds. wide, originally surrounded by a colonnade. Its imposing dimensions and a few traces of its marble covering (*giallo antico*) now alone witness to its ancient magnificence.

The open space in the centre was doubtless occupied by fountains, trees, and flowers. — At the W. corner steps descend to two subterranean chambers containing traces of stucco decorations and painting. These belonged to a private house of the republican period, over which the palaces of the Flavii were erected.

Opening on the peristyle along its entire width was the *Triclinium* (Pl. 19), or dining-hall (*Jovis Coenatio*), whence the diners could enjoy a view of the fountains and trees in the garden. In the semicircular apse on the W. wall most of the original marble and porphyry covering of the pavement still exists. The remains of the pavement and covering of the wall on the N. side are more scanty. — Adjacent to the latter is the *Nymphaeum* (Pl. 20), or fountain-saloon, containing an elliptical basin, in the centre of which rises a fountain covered with partly-preserved marble slabs, and once used as a stand for plants.

The other smaller chambers, extending along the N. side of the

palace, are less interesting, and their purposes are not yet ascertained. The same may be said of those adjoining the back of the dining-hall on the W. We next enter a *Colonnade* (Pl. 21), with six cipollino columns (two entire, the others in fragments). A view is obtained, through the broken pavement, of the original level over which the Flavii built. The following room (Pl. 22), as the inscription indicates, is conjectured to have been the *Library*. Lastly we enter a room (Pl. 23) with a shallow niche and seats along the walls, supposed to have been the *Academia* or lecture-room.

From the Academia a few steps descend to the flight of steps by which an ancient temple was approached. This, according to Rosa, was the temple of *Jupiter Victor* (Pl. 24), erected in consequence of a vow made by Fabius Maximus at the Battle of Sentinum, B.C. 295, and is approached by 26 steps in five flights. A round pedestal with an inscription, on the 4th landing, was a votive offering of Domitius Calvinus, who triumphed over Spain in B.C. 36; the upper half has been destroyed. At the top of the steps we reach the nearly square substructure of the temple, the great age of which is indicated by the stumps of peperino columns, once covered with stucco.

A road (Pl. 25) descending opposite the S.W. corner of this temple connects the imperial ruins on the S. side of the Palatine with those above described. Before visiting these ruins, we may proceed about fifty paces farther to a flight of steps (Pl. 26), which formed the ancient approach to the Palatine from the Circus Maximus. The steps are hewn in the natural tufa rock, and are flanked by huge blocks of stone, which, being fitted together without mortar, indicate their great antiquity. The object of the buildings on each side is still involved in obscurity; but the fact that the whole of the W. spur of the hill (*Germalus*) was respected by the emperors in their building operations raises a strong presumption that this was the site of the most ancient shrines of the city of the Palatine.

We now return to the above-mentioned road (Pl. 25), descend to its first turn towards the left, and then proceed for 3 min. straight along the hill, passing several unexplained ruins and the gardener's house below the Villa Mills, the beautiful cypresses of which peep down from above. Beyond the house we ascend a wooden staircase to a PLATEAU (Pl. 27), bounded on the E. and S. by imposing ruins.

These ruins belong to palaces which mainly owed their existence to the later emperors, and particularly to **Septimius Severus**, after a great fire in 191. These ruins surpass those of the Farnese Gardens in size and picturesqueness, but are of inferior interest owing to the obscurity in which their arrangements and purposes are involved. The excavations begun here by Pius IX. have unearthed many of the lower chambers of these palaces and earlier buildings.

Turning to the left, we reach the *Stadium* (Pl. 28), which separated the buildings of Septimius Severus from the old palace of Augustus. (Opposite us lies the convent of S. Bonaventura; on our

left rise the white convent-walls of the Villa Mills.) Although not mentioned by any known author, there is no doubt that this was the stadium, or race-course. The length, 185 mètres (625 Roman or 607 Engl. ft.), is precisely that of the stadium. At the W. end is the *Meta* (Pl. 29), restored as lately as the time of Theodosie, and since converted into a trough. The structure appears to date from the reign of Domitian. The whole of this plateau was originally enclosed by a colonnade, consisting of pillars of masonry encrusted with marble, with half-columns in front of them. At the entrance, below us on the left, we observe the remains of these pillars, and others are seen farther on. In the centre the colonnade was adjoined by three chambers (Pl. 30) of the time of Hadrian, covered by the imposing apse of a later edifice. The third of these still shows traces of mural paintings and mosaic pavement. In the large central chamber the beginning of the vaulted ceiling is distinctly traceable. Several more fragments of the pillars of the colonnade are seen beyond this, on both sides of the path, and we at length reach the E. side of the structure at the extremity of the plateau. The variegated marble covering of the half-columns is here particularly observable. To the right, in front of the wooden door, is an ancient staircase which descended through a painted passage to the colonnade (Pl. 31). — Turning towards the S.W., and passing the back of the apse (Pl. 32), the lofty proportions and coffered vaulting of which should be observed, we enjoy a beautiful view to the S.; proceeding between insignificant ruins, and keeping to the right, we then cross a paved bridge to a *Platform* (Pl. 33) supported by three lower stories, and commanding a magnificent \*VIEW.

Towards the E. tower the ruins of the Colosseum, nearer are five arches of the *Aqua Claudia* (Pl. 34) which supplied the Palatine with water; more to the right (S.) are the churches of S. Giovanni e Paolo, the Lateran, in the foreground S. Gregorio, and above it S. Stefano Rotondo and the new casino of the Villa Mattei. Still farther to the right appear the ruins of the Therme of Caracalla (the two towers beyond, to the left, belong to the Porta S. Sebastiano), and S. Balbina; then towards the W. the white tombstones of the Jewish burial-ground on the site of the Circus Maximus, which occupied the valley between the Palatine and Aventine; beyond them the Pyramid of Cestius, and in the Campagna S. Paolo Fuori le Mura; then the Aventine with its three churches, and lastly St. Peter's.

Beyond the stadium a circular space has recently been excavated, which was probably the *Odeion* or *Private Theatre* of the later emperors. The stage seems to have been opposite the present remains of the palace. In the middle is a marble pedestal with figures of gods, near which are some architectural fragments of tolerable workmanship. At the entrance is a piece of ancient pavement.

We recross the bridge and return to the plateau (Pl. 27) above mentioned, where most of the ruins are destitute of ornament and uninteresting. We next descend a wooden staircase and a lower flight of steps, near the gardener's house, and passing a kitchen-garden come to a series of chambers on the W. slope of the Palatine, below the verandah of the Villa Mills. These belonged to the —

**Pædagogium** (Pl. 35), or school for the imperial slaves, who, like those of all the wealthier Romans, received a careful education. A portico of granite columns, one of which still remains, with marble entablature now supported by pillars of masonry, lay in front of these apartments. The walls are covered with names, sentences, and sketches (*graffiti*, done with the *stilus*, or ancient substitute for a pen), showing the boyish proclivities of the pupils. The well-known caricature of the Crucified, now in the Museo Kircheriano (p. 149) was found here. These scrawls, one of which is 'Corinthus exit de pædagogio', furnished the clue to the use of this building.

On the left wall of the THIRD ROOM is the sketch of a mill driven by an ass, under which is written, '*tabora aselle quomodo ego laboravi et proderit tibi*'. The figure of a Roman soldier is also scratched on this wall. On the posterior wall one of the most conspicuous names is *Felici*, in large letters, both Greek and Roman. — On each side of the central semicircular chamber with a square niche lies a small irregularly-shaped chamber; that on the right is adorned with mural paintings (Fortuna, etc.).

Proceeding in the same direction, and passing through the gate, we reach (in 2 min.) an altar of travertine (Pl. 36), with an ancient inscription ('*sei deo sei deivae sacrum*', etc.), dedicated to the unknown God. About 60 paces beyond it is seen the largest existing fragment of the ancient wall of *Roma Quadrata*, constructed of blocks of tufa placed alternately length and breadth-wise, without mortar. It was originally 40-48 ft. in height, but is now 13 ft. only. Beyond it is a grotto, supposed to be the *Lupercale* (Pl. 37) in which the she-wolf sought refuge when driven from the twins by the shepherds. A flight of steps ascended from the grotto to the plateau of the hill, ending at the inscription, '*Supercilium scalarum Caci*'.

About 250 paces farther we pass above the church of S. Teodoro (see below) and again reach the *Porta Romana* (Pl. 4). As an appropriate termination to the excursion the visitor should ascend the terrace by the director's house, whence an admirable \*View of the ruins, the city, the Campagna, and the distant mountains is enjoyed.

The street ascending to the right of the egress, past the arch of Titus, leads to the monastery-church of S. Sebastiano alla Polveriera (see Plan), the tribune of which contains mural paintings supposed to date from the 6th century. The garden of the Franciscan monastery of S. Bonaventura, situated higher up, with its conspicuous palms, is a favourite point of view.

#### Velabrum and Forum Boarium.

Quitting the Forum, we follow the slope of the Palatine, past the church of S. Maria Liberatrice (Pl. II, 20; near the ancient temple of Vesta) and the new excavations, traverse the Via di S. Teodoro, and reach on the left the low-lying round church of S. Teodoro (Pl. II, 21; open on Frid. till 9 a.m.; festival, 9th Nov.), standing a little back from the street. It is first mentioned in the time of Gregory the Great, and probably occupies the site of a temple. In the interior, a Christian mosaic of the 7th century.

A little beyond it the street divides. We descend to the right to the ancient **VELABRUM**, a quarter prolonged towards the Forum by the *Vicus Tuscus* (p. 230), and towards the river by the Forum Boarium. The first ancient building here is the so-called **\*Janus Quadrifrons** (*Arco di Giano*; Pl. II, 21), an arched passage with four façades, of the later imperial age, and supposed to have been erected in honour of Constantine the Great. Above it once rose a second story, and it was perhaps used as a kind of exchange.

To the right of this is **S. Giorgio in Velabro** (Pl. II, 21; generally closed; visitors knock at the door to the left, behind the *Arcus Argentarius*; festivals, 20th Jan. and 23rd Apr.), founded in the 4th cent., re-erected by Leo II. in 682 and dedicated to SS. George and Sebastian, and subsequently often restored. The portico, according to the metrical inscription, dates from one of these restorations. (In the middle ages the word *Velabrum* was altered to ‘*velum aureum*’.) The interior is a basilica with aisles, 16 antique columns, and an old canopy (p. xlvii). The frescoes of Giotto (?) which are said to have once adorned the tribuna have been painted over.

Adjacent to the church is the small *Arch of the Money-changers* (*Arcus Argentarius*; Pl. II, 21, 1), which, according to the inscription, was erected by the money-changers and merchants of the Forum Boarium in honour of Septimius Severus and his wife and sons. The worthless sculptures represent victims and sacrificial utensils.

From this point to the Tiber stretched the extensive *Forum Boarium*, or cattle-market, a very important centre of business.

Proceeding through the low brick archways opposite the *Arcus Argentarius*, and passing the mill, we reach the **Cloaca Maxima** (Pl. II, 18), founded by the Tarquinii for the drainage of the Forum and the adjacent low ground. It is the earliest known application of the arch in Rome, and has defied the vicissitudes of more than 2000 years. Two-thirds of the depth are now filled up. A basin was formed here, into which springs were conducted to produce a current through the Cloaca. In the mill (25 c.) is seen the continuation of the Cloaca towards the Forum, and from the Ponte Rotto its influx into the Tiber. It is constructed of peperino with occasional layers of travertine; and at the mouth of peperino entirely.

Following the street beyond the arch of Janus, and turning to the left, we reach the **PIAZZA BOCCA DELLA VERITÀ**, which partly coincides with the Forum Boarium, with a fountain in the centre. Here to the left, at the foot of the Aventine, is the church of —

**\*S. Maria in Cosmedin** (Pl. II, 18), sometimes called *Bocca della Verità* from the ancient mouth of a fountain to the left in the portico, into which, according to a mediæval belief, the ancient Romans thrust their right hands when taking an oath. The church occupies the site of a temple, perhaps the *Temple of Fortune* founded by King Servius (?), ten columns of which are built into the walls (three on the left side, the others in the front wall). The nave also is borne by

twenty ancient columus. The edifice, which is said to date from the 3rd cent., was rebuilt in the 8th by Hadrian I. who erected the beautiful campanile (p. xlvi), and it has since been frequently restored. It derives the name 'in Cosmedin' from a place at Constantinople, having originally belonged to a Greek brotherhood (whence the name *S. Maria in Schola Graeca*).

**INTERIOR.** The beautiful opus Alexandrinum of the pavement merits inspection. In the nave are preserved remains of the ancient choir; on the right and left are two handsome ambos and a candelabrum for Easter ceremonies. Canopy of the high-altar by *Deodatus* (13th cent.). In the apse a handsome episcopal throne of the same period, and an old Madonna. The sacristy contains a mosaic (Adoration of the Magi), originally presented to St. Peter's by John VII. in 706. The venerable crypt is borne by four columns of granite and two of marble.

The *Via della Salara*, see p. 252. On the opposite bank of the Tiber, not far from the church, stands a small and picturesque \***Round Temple** (*Hercules Victor?*), formerly called a *Temple of Vesta* (now *S. Maria del Sole*), consisting of twenty Corinthian columns, covered by a poor wooden roof. The ancient entablature and roof and one of the columns next to the river have disappeared.

To the N. of this, on the right, is a second small and well-preserved \***Temple** (converted in 880 into the church of *S. Maria Egiziaca*), dating, as its style seems to indicate, from the close of the Republic. It is an Ionic pseudoperipteros, with 4 columns at each end, and 7 on each side; but those of the portico, which is now built up, were alone detached, the others being merely decorative half-columns. The edifice is built of tufa, with the projecting and sculptured parts of travertine, the whole overlaid with stucco. Its designation is unascertained, and there is no authority for assigning it to *Fortuna Virilis*. The interior is uninteresting.

On the other side of the cross-street is the picturesque \***House of Crescentius** (Pl. II, 18, 3), or *Casa di Rienzi*, or *di Pilato*, as it is commonly called, constructed of brick with a singular admixture of antique fragments. On the side, *Via del Ricovero*, a long inscription records that 'this lofty house was erected by Nicholas, son of Crescens, not from motives of ambition, but as a reminiscence of the ancient glory of Rome'. The Crescentii were the most powerful noble family in Rome at the close of the 10th cent., but the house, the oldest existing specimen of mediæval domestic architecture, is not earlier than the 11th or 12th cent. (comp. p. xlvi). The building was originally much larger, and was intended to command the bridge over the Tiber.

The **Ponte Rotto** (Pl. II, 18) crosses hence to Trastevere (p. 334). The ancient bridge which once stood here is supposed to have been the *Pons Æmilius*, built in B. C. 181. After frequent restorations, the two arches next the left bank fell in 1598, and the bridge was never rebuilt; hence its present name. In 1853 a chain-bridge was thrown across the gap (5 c.). It affords a picturesque view: on the right the island of the Tiber, resembling a ship; on the left the Av-

entine; below, the influx of the Cloaca Maxima, and large bulwarks protecting the banks against the violence of the current.

The *Via di Bocca della Verità*, which passes a little to the E. of the Ponte Rotto, leads to the N. to the *Piazza Montanara* (p. 208).

If, in proceeding from the Forum through the *Via di S. Teodoro*, we leave the Janus Quadrifrons (p. 250) on the right, we soon reach, in the *Via de' Fenili*, at the corner, the church of *S. Anastasia* (Pl. II, 21) mentioned as early as 499, frequently restored, and finally modernised during last century. By the buttresses of the interior the ancient columns are still standing. In the left aisle is the monument of Card. Angelo Mai. Below the church are ancient structures belonging to the *Circus Maximus*, and still earlier remains of the walls of *Roma Quadrata*.

The *VIA DE' CERCHE* runs between the Palatine and Aventine, where, as its name suggests, was situated the *Circus Maximus*, which was originally instituted by the kings, afterwards extended by Cæsar and furnished with stone seats, and lastly more highly decorated by the emperors. In the time of Pliny it was capable of containing 260,000 spectators, and after subsequent extensions the number of places was increased to 385,000. The last race which took place here was under the auspices of King Totila in 549, at a time when the city was to a great extent in ruins. In the centre ran a *spina*, or longitudinal wall which connected the *metae*, or goals, and determined the length of the course. With a few trifling exceptions, the walls of the circus have entirely disappeared; but its form is distinctly traceable from a higher point, such as the Palatine. The Jewish cemetery lies within the Circus, at the base of the Aventine.

### *The Aventine.*

#### *Monte Testaccio. S. Paolo Fuori.*

The *Aventine* (151 ft.), anciently the principal seat of the Roman Plebs, and afterwards densely peopled, is now deserted, being occupied by monasteries and vineyards only. At its base lies the Porta S. Paolo, leading to the celebrated Basilica of that name, adjoining which are the Pyramid of Cestius, the Protestant Burial-ground, and the Monte Testaccio. The main road skirts the base of the hill and the river, and other steep roads ascend the hill.

We quit the *Piazza Bocca della Verità* (p. 250) by the *VIA DELLA SALARA*, to the S. To the left, beyond *S. Maria in Cosmedin*, the street mentioned at p. 255 diverges to *S. Prisca*. About 2 min. farther, at the small *Chapel of St. Anna*, a second street diverges, leading to the three churches mentioned at pp. 254, 255.

The main road then runs between houses and walls of no interest, and under the name of *VIA DELLA MARMORATA* (Pl. II, 18) reaches the Tiber in 6 min. from the *Piazza Bocca della Verità*. Skirting the river for about 2 min., we enjoy to the right a pleasing retrospect of the Ponte Rotto and the Capitol. The large building on the opposite bank is the *Ospizio S. Michele* (p. 336). We next reach the *Marmorata* (Pl. III, 18, 15), the landing-place and dépôt of the unwrought marble of Carrara. In the course of excavations made on the river-bank below this point since 1867 part of the quays belonging to the ancient Emporium, and particularly that used for the landing of marble, have been discovered.

After following the footpath by the river for 8 min., we reach several raised landing-places with inclined planes to facilitate the removal of heavy weights (visible only when the river is low). Rings for mooring vessels are still visible. Numerous blocks of wrought and unwrought marble were found in the vicinity, some of rare quality and great value; and many bearing the marks of the quarry, numbers, addresses, and other inscriptions.

Beyond the Marmorata the road runs between walls and through a brick archway. After 6 min. the road from the churches on the Aventine descends from the left (p. 255). We pass to the right through a gateway (provided in 1870 with an iron gate), where the so-called *Prati del Popolo Romano* begin, and follow the first road to the left, which soon leads us to the pyramid of Cestius, with the old Protestant cemetery, and to the new cemetery beyond it.

The **Protestant Cemetery** (Pl. III, 16) is open from 7 a.m. till dusk (custodian 25 c.). The smaller and older burying-ground, laid out at the beginning of the century, is now disused. In 1825 the present burial-ground, since doubled in extent, was set apart for this purpose. It is a retired spot, rising gently towards the city-wall, affording pleasing views, and shaded by lofty cypresses, where numerous English, American, German, Russian, and other visitors to Rome are interred.

Amongst many illustrious names the eye will fall with interest upon that of the poet *Shelley* (d. 1822), 'cor cordium', whose heart only was buried here (near the upper, or Eastern, wall). His remains were burned in the bay of Spezia, where they were washed on shore. The tombstone of *John Keats* (d. 1821), who also rests here, bears the melancholy inscription, 'Here lies one whose name was writ in water'. The graves of *J. A. Carstens* (d. 1798), the painter, and several other artists may also be recognized.

The **\*Pyramid of Cestius** (Pl. III, 16), originally in the Via Ostiensis, but enclosed by Aurelian within the city-wall, is the tomb of Caius Cestius, who died within the last thirty years before Christ. The Egyptian pyramidal form was not unfrequently adopted by the Romans in the construction of their tombs. That of Cestius is built of brick and covered with marble blocks; height 116 ft., width of each side of the base 98 ft.

According to the principal INSCRIPTION on the E. and W. sides ('C. Cestius L. F. Pob. Epulo. Pr. Tr. Pl. VII. vir Epulonum'), the deceased was praetor, tribune of the people, and member of the college of Septemviri Epulones, or priests who superintended the solemn sacrificial banquets. The inscription on the E. side below records that the monument was erected in 330 days under the supervision of L. Pontius Mela and the freedman Pothus. Alexander VII. caused the deeply imbedded monument to be extricated in 1660, when the two columns of white marble and the colossal bronze foot now in the Capitoline Museum (p. 216), were found. According to the inscription on the pedestal, the foot appears to have belonged to a colossal statue of Cestius. — The VAULT (19 ft. long, 13 ft. wide, and 16 ft. high) was originally accessible by ladders only. The present entrance was made by order of Alexander VII. (key kept by the custodian of the Protestant cemetery). The vaulting shows traces of painting.

Crossing the meadows, we next proceed to **\*Monte Testaccio** (Pl. III, 13), an isolated mound, 164 ft. in height, rising not far from the Tiber, which, as the name indicates, consists entirely of broken pottery. When and how this hill was formed is still uncertain; but it has recently been proved that it had attained half of

its present height as early as the middle of the 2nd cent., and that it is chiefly formed of the large jars from Spain and Africa which were unpacked at the neighbouring Emporium. The hill is now honey-combed with cellars, in some of which wine is sold, but it is now less frequented than formerly. — The summit, marked by a wooden cross, commands a magnificent \*\*PANORAMA: —

To the N., the city, beyond it the mountains surrounding the crater of Baccano, then the isolated Soracte with its five peaks. To the E. the Sabine Mts., in the background the imposing Leonessa, in the nearer chain M. Genaro, at its base Monticelli, farther to the right Tivoli. Beyond this chain the summits of M. Velino above the Lago Fucino are visible. To the S. of Tivoli appears Palestrina. After a depression, above which some of the Volscian Mts. rise, follow the Alban Mts.: on the buttress farthest E. is Colonna, beyond it Frascati, higher up Rocca di Papa, M. Cavo with its monastery, below it Marino, finally to the right Castel Gandolfo. The most conspicuous objects in the broad Campagna are the long rows of arches of the Aqua Claudia and the Acqua Felice towards the S.E., and the tombs of the Via Appia with that of Cæcilia Metella.

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The second road ascending from the Via Salara to the left, about 200 paces to the S. of the Piazza Bocca della Verità (comp. p. 250) leads to the three CHURCHES ON THE AVENTINE, situated close together immediately above the river. They may be conveniently visited either in going to, or returning from S. Paolo Fuori (comp. p. 256).

\***S. Sabina** (Pl. III, 18), which probably occupies the site of a temple, was erected in 425, in the pontificate of Celestine I., by Petrus, an Illyrian priest, and restored in the 13th, 15th, and 16th centuries. Since the time of Innocent III. it has belonged to the Dominicans. It is usually entered by a side-door; if closed, visitors ring at the door to the left, and proceed through the monastery to the old portico, now closed, and the principal portal. The doors are adorned with scriptural scenes carved in wood (5th cent.?).

The INTERIOR (comp. p. xlvi), with its twenty-four ancient Corinthian columns of Parian marble and open roof, has retained the character of an early basilica almost unimpaired. — ENTRANCE-WALL: Over the door, an ancient \*Mosaic (5th cent.); inscription with the name of the founder; on the left a figure emblematical of the Ecclesia ex Circumcisione (Jewish Christians), on the right that of the Ecclesia ex Gentibus (Gentile Christians). — NAVE. On the pavement in the centre is the tomb of Munio da Zamora, principal of the Dominican order (d. 1300), adorned with mosaic. — At the end of the RIGHT AISLE, in the Chapel of St. Dominicus, the \*Madonna del Rosario with SS. Dominicus and Catherine, an altar-piece by Sussoferrato, regarded as his master-piece. The other paintings (by Zuccherino and others) are of no great value. — Festival, 29th Aug.

The adjoining Monastery possesses handsome cloisters (p. xlvi) with 103 small columns. The garden commands a fine \*VIEW of Rome, with the Tiber in the foreground.

**S. Alessio** (Pl. III, 18) is an ancient church with an entrance-court. The date of its foundation is unknown, but it was re-consecrated by Honorius III. after the recovery of the reliques of the saint in 1217. In 1426 it came into the possession of the Order of St. Jerome. In the neighbouring monastery a blind asylum (*Instituto de'*

*Ciechi*) has been established. We enter the fore-court, and, if the church is closed, ring at the door on the left ( $\frac{1}{2}$  fr.).

The INTERIOR was modernised in 1750, and again recently. The N. Aisle contains a well and a wooden staircase belonging to the house of the parents of the saint, which formerly stood on this site. Two small columns adorned with mosaic in the choir are, according to the inscription, the remains of a work of 19 columns by Jacobus Cosmas (p. xlvii).

A small piazza is next reached, where the route to Porta S. Paolo (p. 256) turns to the left. The brown door No. 40, to the right in this piazza, with the arms of the Grand Master of the Knights of Malta above it, contains the celebrated \*KEY-HOLE through which St. Peter's is seen at the end of the principal avenue of the garden. (Visitors admitted on Wed. and Sat., from 9 till dusk; ring).

**S. Maria Aventina**, also called *del Priorato* (Pl. III, 18), belongs to the Maltese Order, which celebrates its periodical festivals here. This church, founded at a very remote period, belonged for two centuries to the Templars, whose symbols are still extant; it was restored by Pius V., and remodelled by the Grand Prior Card. Giov. Batt. Rezzonico from plans by *Piranesi* in 1765.

To the right of the entrance is an ancient sarcophagus, on which the deceased (head unfinished), surrounded by Minerva and the Muses, is represented; the remains of a Bishop Spinelli were afterwards placed in it. Also a statue of *Piranesi* (d. 1778), and the monuments of several members of the Maltese Order: Grand Master Ric. Caracciolo (d. 1395); Gio. Diedo, Grand Prior of Venice and nephew of Pope Eugene III.; the 'baillis' Bart. Carafa, Sergio Seripando, and others of the 15th century.

Adjoining the church is the **VILLA MAGISTRALE**, or residence of the Grand Masters of the Maltese Order. The 2nd floor contains a large saloon, hung with portraits of all the grand-masters (74) from Frater Gerhardus (1113) down to the present Grand Master Ceschi. Several reliques connected with the Order are also preserved here. The upper floor commands a remarkably picturesque \*VIEW of Rome, the Campagna, and the mountains. — The garden, which contains one of the finest palm-trees in Rome, affords a similar prospect.

The above-named road ascending from the Via Salara descends in 10 min. to the main road (p. 253), exactly opposite the gate leading to the Protestant cemetery and the Monte Testaccio.

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The first road diverging from the Via della Salara (p. 252) to the left, immediately beyond S. Maria in Cosmedin (at the bifurcation of which we take the branch to the right), crosses the Aventine and re-joins the main road near the Porta S. Paolo. In 10 min. we reach **S. Prisca** (Pl. III, 21; usually closed), a very ancient church, but modernised in the 17th century. The old columns have been built into the walls. It perhaps occupies the site of the temple of Diana belonging to the Latin League, and founded by Servius Tullius.

The *Vigna Maccarani* (Pl. III, 17), opposite the church, contains a fragment of the venerable *Servian Wall*, excavated on the slope of the Aventine. (We reach it by traversing the vineyard straight

to the end, and then taking the main path to the left.) It consists of large blocks of tufa, placed alternately length and breadthwise. The arch here is of much later date. Towards the end of the republican period the wall, as the ruins indicate, was disused and entirely built over. Another, but more imperfect fragment may be seen in the vigna on the other side of the street, below S. Saba.

Below S. Prisca, the street ascends, in the direction of the gate, to **S. Saba** (Pl. III, 20), a church of great antiquity, but almost entirely rebuilt in 1465. To the left in the portico is an ancient sarcophagus with a representation of a wedding and Juno Pronuba. The interior contains 14 columns, some of granite, others of marble, with mutilated capitals; the walls of the nave show traces of painting. The church belongs to the Collegium Germanicum, and is most easily seen on Thursday afternoons. Festival, 5th Dec.

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About  $1\frac{1}{2}$  M. from the PORTA S. PAOLO (Pl. III, 16; comp. map, p. 346), the ancient *Porta Ostiensis*, is situated the celebrated church of *S. Paolo Fuori le Mura*. A few hundred paces from the gate the road is crossed by the railway to Fiumicino and Civitâ Vecchia (station, p. 387). — About midway a small chapel on the left indicates the spot where, according to the legend, St. Peter and St. Paul took leave of each other on their last journey. — Tramway every 20 min. (Sun. and holidays oftener) from the Piazza Montanara (p. 208), 6 soldi; fiacre  $1\frac{1}{2}$ -2 fr. (comp. Appx.).

\***S. Paolo Fuori le Mura**, founded in 388 by Theodosius and Valentinian II. on the site of a small church of Constantine, was completed by Honorius and was restored and embellished by many of the popes, especially Leo III. Prior to the great fire of the night of 15th July, 1823, this was the finest and most interesting church at Rome. It was a basilica with double aisles and open roof; and the architrave was supported by eighty columns of pavonazzetto and Parian marble, adorned with busts of the popes. It contained numerous ancient mosaics and frescoes, and in the Confessio the sarcophagus of St. Paul, who, according to tradition, was interred by a pious woman named Lucina on her property here. The front towards the Tiber was approached by a colonnade, and early in the middle ages an arcaded passage connected it with the city.

Immediately after the fire, Leo XII. began the work of restoration, which was presided over by *Belli*, and afterwards by *Poletti*. The transept was consecrated by Gregory XVI. in 1840, and the whole church by Pius IX. in 1854, on the occasion of the meeting of the Council. The plan and the dimensions are the same as those of the original building, with which, however, the gorgeous decoration and other details are entirely inconsistent, and we now have a showy and, in many respects, unpleasing pile, instead of the simple and majestic early-Christian basilica. The chief façade, as formerly, is turned towards the Tiber. The mosaics on the upper part of it,

completed in 1875, representing Christ with SS. Peter and Paul, in the symbolical style of the early Christians, with the four great prophets below them, were executed by F. Agricola and Consoni, in the papal mosaic manufactory. The lower half of the façade, with the Atrium and columns, is approaching completion.

The present ENTRANCE is either from the road on the opposite (E.) side, or by the portico on the N. side. We enter by the former, at the back of the campanile.

The Room first entered contains a colossal statue of Gregory XVI., and a few frescoes and ancient mosaics rescued from the fire. The most interesting mosaics are the half-figures of SS. Peter and Paul, dating from about the 5th century. To the left is the entrance to the SACRISTY, which contains several good oil-paintings. Over the door the Scourging of Christ (by Signorelli ?), on the right a Madonna with SS. Benedict, Paul, Peter, and Justina. Also four single figures of the same saints. In a room beyond the sacristy is a sitting marble figure of Pope Boniface IX., an interesting work of the beginning of the 15th century. A closed cabinet here contains the bronze door of the ancient basilica, executed at Constantinople in 1070 by order of the consul Pantaleon; in spite of injuries inflicted by fire and thieves, it still retains much of its former magnificence. It is adorned with scenes from sacred history inlaid in silver. — In a straight direction from the entrance-hall several chapels are reached, containing a few ancient but largely restored frescoes. The second to the right contains an entrance into the church, and the last to the left the entrance to the court of the monastery (see below), and another to the church on the right. We first enter the transept, but the following description begins with the nave.

The INTERIOR (130 yds. in length, 65 yds. in width, 75 ft. in height), with double aisles and a transept, borne by columns of granite from the Simplon, is imposing from its vast dimensions and the valuable materials of which it is built. The best survey of it is obtained from the W. end of the nave, a little on one side.

The ceiling of the nave is richly coffered, instead of being open, or entirely flat, like that of the early-Christian basilicas. The two yellowish columns of oriental alabaster at the entrance, as well as the four of the canopy of the high-altar, were presented by the Viceroy of Egypt, and the malachite pedestals by the Emp. Nicholas of Russia. Above the columns of the nave and aisles, and in the transept, is a long series of *Portrait-medallions* of all the popes in mosaic (each 5 ft. in diameter). Between the windows in the upper part of the NAVE are representations from the life of St. Paul by Gagliardi, Podesti, Consoni, Balbi, etc. The windows of the external aisles are filled with stained glass (Apostles and Fathers of the church, with their names surrounded with glories). On the sides of the approach to the transept are the colossal statues of SS. Peter and Paul; the *"Confessio"*, or shrine, is richly decorated with rosso and verde from the lately rediscovered ancient quarries in Greece.

The CHANCEL ARCH is adorned with *Mosaics* of the 5th cent., executed by order of Galla Placidia, sister of Honorius and Arcadius: Christ with the 24 elders of revelation. On the side next the transept: Christ in the centre, left Paul, right Peter. — Under the arch is the HIGH-ALTAR with a "Canopy by Arnolfo del Cambio," the architect of the cathedral of Florence, and his assistant Pietro (1285). — In the TRIBUNE "Mosaics of the beginning of the 13th cent.: in the centre Christ, with Pope Honorius III. at his feet; on the right SS. Peter and Andrew, on the left Paul and Luke. Under these are the Twelve Apostles and two angels. Below them is the modern episcopal throne." — The LEFT TRANSEPT contains the (1st) CHAPEL OF ST. STEPHEN, with a statue of the saint by Rinaldi, and two pictures (Stoning of St. Stephen, by Podesti, and the Council of high-priests, by Coghetti). (2nd) CAPPELLA DEL CROCIFISSO: in front of the mosaic below it,

Ignatius Loyola and his adherents pronounced the vows of their new order, 22nd April, 1541. — On the right, adjoining the apse, the (1st) CAP. DEL CORO, designed by C. Maderua, was spared by the fire. (2nd) CAP. DI S. BENEDETTO, with his statue by Tenerani. — By the narrow walls of the TRANSEPT: to the left, altar with the Conversion of St. Paul by Camuccini and the statues of St. Romuald by Stocchi, and St. Gregory by Laboureur; to the right, altar with the Coronation of the Virgin by Podestii, and statues of SS. Benedict and Theresa by Baini and Tenerani. Easter candleabrum dating from the 12th century.

The MONASTERY of the church has belonged to the Benedictines since 1442. It possesses a beautiful "Court of the 12-13th cent. (p. xlvi; entrance, see above; keys at the sacristy; 1/2 fr.), inferior to that of the Lateran alone. According to the mosaic inscription round the wall the court was made by Petrus de Capua, Abbot of St. Paul's, '*arte suā*'; probably, however, it was completed by Petrus Vassalletus, a master in this kind of work (comp. p. 271). It contains numerous heathen and early-Christian inscriptions from the catacombs, and a few fragments of ancient and mediæval sculptures, among them a large sarcophagus with the history of Apollo and Marsyas. The celebrated Carlovingian Bible with miniatures (9th cent.), in the library, is seldom shown to visitors. The spacious cloisters contain numerous early-Christian inscriptions and medallions of popes from the old basilica; the latter perhaps date from the beginning of the 5th cent., but have been repainted and are on the whole of little iconographic value. The monastery is richly endowed, but the situation is so unhealthy that it is deserted during the summer. The principal festivals of the church are on 25th Jan., 30th June, and 28th Dec.

Opposite the church a poor osteria. The taverns on the road 1/2 M. farther are favourite resorts. — The *Via delle Sette Chiese*, and *Abbadia delle Tre Fontane*, see pp. 347, 348.

### **The Via Appia within the City.**

*Thermae of Caracalla. Tomb of the Scipios. Columbaria.*

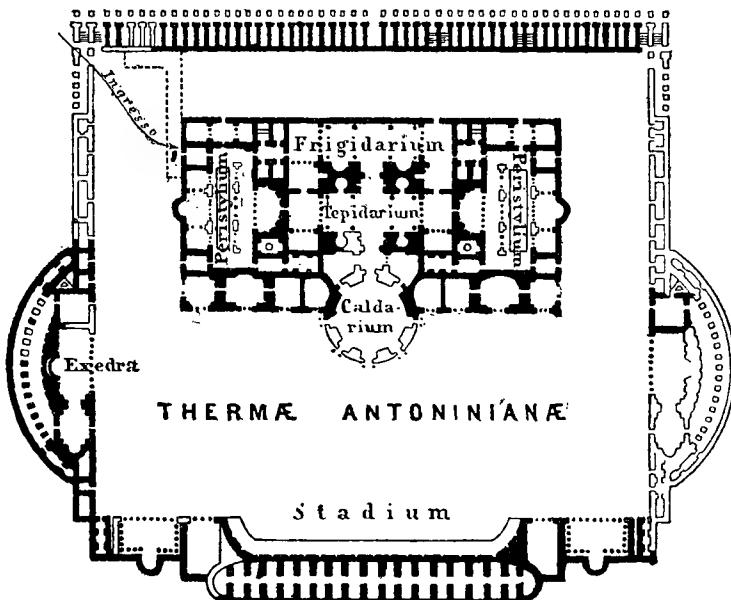
From the Arch of Constantine (p. 237) we follow the VIA DI S. GREGORIO towards the S., leading between the Palatine and Cælius. On the right we observe the two handsome palms of the convent of S. Bonaventura on the Palatine (p. 249), and the arches of the Aqua Claudia (p. 248). After 5 min. S. Gregorio (p. 262) lies on the left, beyond which the *Via de' Cerchi* (p. 252) diverges to the right. Near the point where the *Via S. Gregorio* unites with the VIA DI PORTA S. SEBASTIANO (Pl. III, 24, 26), was anciently situated the *Porta Capena*, or Capuan Gate, whence the **Via Appia** issued. We follow the *Via di Porta S. Sebastiano* to the left.

After 5 min., at the end of the avenue which runs parallel with the street on the right, a road ascends on the right to the church of S. Balbina (Pl. III, 23), situated on the slope of the Aventine, perhaps on the site of an ancient temple, and consecrated by Gregory the Great. The roof is still open, but the church is modernised and destitute of ornament. It contains a relief (Crucifixion) by Mino da Fiesole and a monument by Johannes Cosmas. (Visitors ring at the gate on the right of the church.) The adjacent building is a Reformatory for young criminals. The old tower commands a fine "View. — On the way back to the road we also obtain a pleasing view of the Palatine to the left, and of the Cælius, with the Villa Mattei (p. 263) and S. Stefano Rotondo.

After following the *Via di Porta S. Sebastiano* for about 1/2 M., we obtain a view to the left of the Villa Mattei, to which the *Via delle Mole di S. Sisto* diverges to the left. The road here crosses the turbid

streamlet *Marrana*, beyond which, to the right, the *Via Antonina* leads to the ( $\frac{3}{4}$  M. from the Arch of Constantine) ruins of the —

\***Thermæ of Caracalla**, or *Antoninianæ* (Pl. III, 23; adm. see p. 115). They were begun in 212 by *Caracalla*, extended by *Helio-gabalus*, and completed by *Alex. Severus*, and they could accommodate 1600 bathers at once. The magnificence of these baths was unparalleled. Numerous statues, including the Farnese Bull, Hercules, and Flora at Naples, mosaics, etc., have been found here; and bare as the walls now are, and notwithstanding the destruction of the roof, they still bear testimony to the technical perfection of the structure. The establishment was quadrangular in form, surrounded by a wall, and had its porticoes, race-course, etc.: length 240 yds., width 124 yds.; total area of grounds 360 yds. in length, by as many in breadth. The use of all the chambers cannot now be ascertained, and the most important only are enumerated here.



We first enter in a straight direction a spacious oblong, once surrounded by columns (*Peristyle*), and containing scanty remains of mosaic pavement. Keeping to the left, we enter a large saloon, which appears to have contained the cold baths (*Frigidarium*). A second peristyle is next entered, corresponding to the former. In the new pavement the places where the columns formerly stood are left open. Around, as in the other rooms, are placed architectural and sculptural fragments, remains of the old pavement, etc. We now proceed to the *Tepidarium*, or lukewarm bath. To the left of the latter is the *Caldarium*, or hot-air bath, a large round

space, the vaulting of which has fallen in. The heating apparatus and hot-air pipes have recently been discovered on the right. A small flight of steps by the wall here affords a survey of part of the grounds which surrounded the baths, including the *Stadium*. Other remains of the Thermae are scattered throughout the neighbouring vineyards.

Returning to the *Via di Porta S. Sebastiano*, we next reach an arboretum (*Semenzaio Comunale*) on the left; then, a little beyond it, on the right, the ancient church of **SS. Nereo ed Achilleo** (Pl. III, 23, 26; open in the morning), on the site of a temple of Isis, rebuilt by Leo III. about 800, and again by Card. Baronius at the end of the 16th century. Festival, 12th May.

The INTERIOR exhibits the characteristics of an early basilica. At the end of the nave is an ambo on the left, supposed to be of great age, brought from S. Silvestro in Capite; opposite is a marble candelabrum for the Easter-candles, of the 15th century. Above the arch of the tribune are fragments of a mosaic of the time of Leo III.: Transfiguration, with Moses and Elias, in front the kneeling Apostles, on the right the Annunciation, on the left the Madonna enthroned (comp. p. xlvi).

The opposite church of **S. Sisto**, restored by Benedict XIII., is uninteresting. The monastery was dedicated to St. Dominic by Honorius III.—The *Via della Ferratella* then diverges to the left to the Lateran (p. 268), passing the ruin of a small temple of the Lares.

On the right, a little farther on, is **S. Cesareo** (Pl. III, 26; open on Sun. and festival mornings), a small but curious church, mentioned by Gregory the Great, and finally restored by Clement VIII.

INTERIOR. In the centre of the anterior portion of the church are two altars, of the close of the 16th cent.; at the farther end, to the left, the old pulpit with sculptures; Christ as the Lamb, the symbols of the Apostles, and sphinxes; opposite, a modern candelabrum with ancient basis. The inlaid screen of the PRESBYTERIUM, and the decorations of the HIGH ALTAR are mediæval. The tribune contains an ancient episcopal throne.

The piazza in front of the church is adorned with an antique column. The ancient *Via Latina*, which traversed the valley of the Sacco and terminated at Capua, diverges here to the left.

The old *Porta Latina* (Pl. III, 28), 5 min. from S. Cesareo, was closed in 1808. Near it, to the left, beyond the old monastery, is the church of **S. Giovanni a Porta Latina** (Pl. III, 29), which was modernised by restorations in 1566, in 1633, and chiefly by Card. Rasponi in 1686. It contains, however, four antique columns in the portico and ten in the interior.

To the right, nearer the gate, is an octagonal chapel of 1509 (perhaps designed by Bramante), named **S. Giovanni in Oleo** from the legend that St. John was thrown into a cauldron of boiling oil at this spot, but having come out unhurt was then set at liberty.

The adjoining Vigna (No. 1; key kept by custodian of the church) contains, to the left, a columbarium (see below) with interesting decorations in stucco and colours, the so-called *Tomb of the Freedmen of Octavia*. A staircase, partly modern, descends to a niche decorated with plaster, below which is a cinerary urn with shells and mosaic. The tomb is vaulted; on the right is an apse with painted vine-wreaths and Victories. Here and along the wall are several *aediculae*, or cinerary urns in the form of temples, with inscriptions and figures. The vigna commands a fine view of the city. It may be traversed, and quitted by an egress to the *Via di Porta S. Sebastiano*. At the outlet is the tomb of the Scipios.

Farther on in the *Via di Porta S. Sebastiano*, on the left by the cypress, in the Vigna No. 13 (formerly Vigna Sassi), is the famous **Tomb of the Scipios** (Pl. III, 25, 28; uninteresting, candles requir-

ed, 1/2-1 fr.), discovered in 1780, but now containing a model only of the ancient sarcophagus of peperino, which Pius VII. caused to be removed with the fragments of the others to the Vatican (see p. 313). This sarcophagus once contained the remains of L. Cornelius Scipio Barbatus, Consul in B.C. 298, the eldest member of the family buried here. The bones of the hero, which were found in good preservation, were interred at Padua by Quirini, a Venetian, in order to withdraw them from the gaze of the curious.

Here, too, were interred the son of Scipio Barbatus, Consul in 259, many of the younger Scipios, the poet Ennius, and several members of other families and freedmen. The tomb was originally above the surface of the earth, with a lofty threshold; the interior was supported by walls hewn in the solid tufa-rock. It was probably injured, or at least altered, during the imperial age, when freedmen were interred here; and as it has since been to some extent modernised, it is hardly worthy of a visit.

The adjacent Vigna Codini, No. 14, contains three \***Columbaria** in excellent preservation (1 fr.).

These Columbaria are tombs capable of containing a great number of cinerary urns, and so named from their resemblance to pigeon-holes (*columbaria*). They date from the imperial age, and were generally constructed by several persons in common, or as a matter of speculation, and each recess could be purchased or inherited. The names of the deceased were inscribed over or under the niches (*columbaria, loculi*) on plaster or marble tablets, on which their mode of acquisition of the spot and other remarks were occasionally added. Each niche contained two, or more rarely 1, 3, or 4 *ollae*, or cinerary urns. The nature of the decorations depended of course on the means and taste of the family.

Two of these structures are very similar: steep steps descend into a square vault, the walls of which contain the *loculi*. The low stone benches (*podia*) round the vault also contain cinerary urns. The vaulting of the larger building, in which there are more than 600 urns, is borne by a painted buttress, also utilised for *loculi*. The smaller building, according to the inscriptions, was built in A.D. 10 for the slaves and freedmen of Marcella, niece of Augustus. The third columbarium (admission generally denied; additional fee), discovered in 1853, consists of three vaulted passages, the walls of which contain rectangular niches of various sizes, some of them formerly adorned with rare marbles and stucco.

Immediately within the Porta S. Sebastiano (1 1/4 M. from the Arch of Constantine) is the **Arch of Drusus**, a sadly-mutilated monument, which was probably erected in honour of Claudius Drusus Germanicus, B.C. 8. It is constructed of travertine-blocks, partly covered with marble, and still possesses two marble columns on the side towards the gate. It terminated in a pediment, until Caracalla, for the supply of his baths, conducted an aqueduct over it, the brick remains of which seriously mar the effect.

The marble blocks of the *Porta S. Sebastiano* (Pl. III, 28), formerly *Porta Appia*, seem to have been taken from ancient buildings. The gate is surmounted by mediæval towers and pinnacles.

With regard to the *Via Appia* without the city, see p. 348; the *Catacombs of Callistus*, 1 1/4 M. from the gate, see p. 341.

**The Cælius.**

This once densely-peopled hill (165 ft.) is now deserted, like the Palatine and Aventine.

Starting from the Arch of Constantine (p. 237), and following the *VIA DI S. GREGORIO* (comp. p. 258), or the public walks above it to the left, we reach the *Piazza di S. Gregorio*. A lofty flight of steps ascends hence to the right to —

**S. Gregorio Magno** (Pl. III, 24), on the site of the house of St. Gregory's father, dedicated by that pope in 575 to St. Andrew, and afterwards by Gregory II. to his first namesake. In 1633 it was restored by Card. Borghese, the steps, colonnade, portico, and façade being designed by *Giov. Batt. Soria*. Its reconstruction was begun in 1725. Festival, 12th March.

ENTRANCE COURT, embellished with Ionic pilasters. Under the colonnade in front of the entrance: left, monument of the Guidiccioni of 1643, but with sculptures of the 15th cent.; right, "Monument of the two brothers Bonsi of the close of the 15th century. — INTERIOR, with sixteen ancient columns. Over the HIGH ALTAR: St. Andrew, altar-piece by *Balestra*. At the end of the RIGHT AISLE: "St. Gregory, altar-piece by *S. Badatocchi* (?). Below it a \*Predella: the Archangel Michael with the apostles and other saints, attributed to *L. Signorelli*. Here to the right is a small CHAMBER preserved from the house of St. Gregory, containing a handsome ancient "Chair of marble and relics of the saint. Opposite, from the left aisle, the CAP. SALVIATI is entered. In front of the altar, on the right, an ancient and highly revered Madonna, which is said to have addressed St. Gregory; left, a \*Ciborium of the 15th cent., disfigured by regilding.

The sacristan ( $\frac{1}{2}$  fr.) now shows three "Chapels detached from the church, and connected by a colonnade. A fragment of the Servian wall, partly covered with remains of other walls, is observed here. To the right, Chapel of St. Silvia, mother of Gregory, with her statue by *Cordieri*; above it, in the vaulting of the niche, a fresco by *Guido Reni*, greatly damaged. — In the centre the Chapel of St. Andrew. Over the altar: Madonna with SS. Andrew and Gregory, painted on the wall in oils by *Roncalli*. On the right, Martyrdom of St. Andrew (a copy in the Lateran, p. 276), *Domenichino*; on the left, "St. Andrew, on the way to the place of execution, beholding the cross, *Guido Reni*; two pictures once extravagantly admired. — To the left the Chapel of St. Barbara, with a sitting statue of St. Gregory in marble, said to have been begun by *Michael Angelo*, completed by *Cordieri*. In the centre a marble table with antique feet, at which St. Gregory is said to have entertained twelve poor persons daily. According to the legend, an angel one day appeared and formed a thirteenth.

We now ascend to the N., between remains of old walls, to —

**SS. Giovanni e Paolo** (Pl. II, 24), which has existed since the 5th century. The portico, mosaic-pavement in the interior, and architecture of the apse are of the 12th century. The church contains few objects of interest. The sacristan shows a marble slab on which the saints, whose house once stood here, are said to have been beheaded in the reign of Julian the Apostate.

The adjoining *Monastery* belongs to the Passionists. Below it are large ancient passages, hewn in the tuff rock, the object of which is unascertained. Gentlemen are admitted by the upper door of the monastery (ascend to the left from the piazza in front of the church) to the \*Garden, which commands a fine survey of the Palatine, Colosseum, Lateran, S. Stefano Rotondo, etc. ( $\frac{1}{2}$  fr.).

On the right is the entrance to the \***Villa Mattei** (Pl. III, 24, 27), founded in 1582, the property of M. v. Hoffmann, and recently restored (*Villa Caelimontana*). It contains few antiquities, but the grounds and points of view are worthy of a visit; the *Oratorio di S. Filippo Neri* commands a striking view of the ruins of Rome and the Alban Mts. (Visitors admitted after 2 p.m. on leaving their cards.)

We now ascend the street flanked by walls, and reach the *Arch of the Consuls Dolabella and Silanus* (Pl. III, 27), constructed of travertine in A. D. 10, and apparently belonging to an aqueduct.

Near this, on the right, No. 8, is the portal of an old hospital which once belonged to the small church of *S. Tommaso in Formis* (Pl. III, 24), situated behind it. The interesting mosaic-medallion, above the door, representing Christ between a black and a white slave, was executed in the 13th cent. by two masters of the Cosmas family, and is an allusion to the order of Trinitarians founded in 1198 for the purpose of ransoming Christian slaves.

To the left is the street descending to the Colosseum (p. 235). On the right lies the oblong **PIAZZA DELLA NAVICELLA** (Pl. III, 27), so called from the small marble boat copied by order of Leo X. from the ancient original formerly in the portico of the church.

The church of **S. Maria in Domnica**, or *della Navicella*, one of the oldest deaneries of Rome, was rebuilt by Paschal I. in 817, to which era the columns of the nave and tribune belong; the portico, erected by Leo X., is said to have been designed by *Raphael*.

**Interior.** The **NAVE** rests on eighteen fine columns of granite; above, below the ceiling, is a frieze painted by *Giulio Romano* and *Perino del Vaga* (in grisaille; genii and lions in arabesques), afterwards retouched. The arch of the **TRIBUNE** rests on two columns of porphyry; the mosaics date from the 9th cent., but were freely restored under Clement XI.; above the arch, Christ between two angels and the apostles, below are two saints; in the vaulting, the Madonna and Child imparting blessings, on each side angels, Paschal I. kissing her foot; beneath all the figures spring forth flowers.  
— The church is open on the 2nd Sunday of Lent only.

Opposite this church, but not accessible from the Piazza della Navicella, rises S. Stefano Rotondo. We follow the *Via di S. Stefano* to the left, pass through the first green door on the right, and ring a bell to the right under the porch.

**S. Stefano Rotondo** (Pl. III, 27) is very interesting on account of its construction, and, though greatly diminished in extent, is the largest circular church in existence. It was erected at the close of the 5th cent. by Simplicius, and afterwards gorgeously decorated with marble and mosaics. It then fell to decay, but was restored by Nicholas V. In the original edifice, the diameter of which was 70 yds., the present external wall formed the central row of columns, while another lower wall, decorated with pilasters, 11 yds. distant, and still traceable round the church, formed the circumference. The church thus consisted of three concentric rings, intersected by two transepts. Nicholas V. shut out the external wall,

and filled up the spaces between the central columns with masonry, with the exception of a few projecting chapels. The roof is rudely constructed of wood. The old entrance was on the E. side. In the present portico, erected by Nicholas, on the right, is the ancient episcopal throne, from which Gregory the Great delivered one of his homilies. Festival, 26th December.

**INTERIOR.** To the left of the entrance, an altar-niche with mosaic of the 7th cent.; farther on, to the left, a chapel with (I.) a fine monument of the beginning of the 16th cent. Most of the fifty-six columns are of granite, a few of marble. Fearful scenes of martyrdom on the lateral walls, by *Tempesta* and *Pomarancio* (much retouched). In the centre a canopy of wood. The dome is borne by two lofty columns of granite and two pillars.

Beyond the church the Via di S. Stefano leads past the extensive fragments of an ancient aqueduct in 5 min. to the vicinity of the Lateran (p. 268).

#### **S. Clemente. The Lateran.**

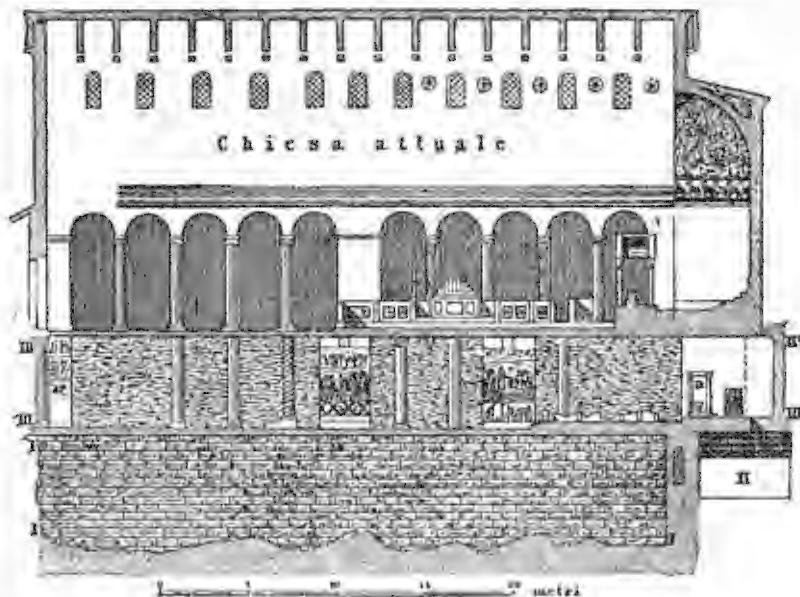
From the Colosseum (p. 235; Pl. II, 24) three streets run towards the S.E.: to the left the Via Labicana to the Thermae of Titus (p. 238), to the right the Via de' Quattro Santi to SS. Quattro Coronati (p. 268), joining the following street near the Lateran; and lastly, between these, the VIA DI S. GIOVANNI IN LATERANO (12 min. long) to the Piazza of the Lateran and the Porta S. Giovanni. The latter street leads in 5 min. to a small piazza, where on the left rises —

\***S. Clemente** (Pl. II, 27; side-entrance from the street generally open; if not, visitors ring at the principal door under the portico), one of the best-preserved basilicas of Rome, where recent excavations owing to the praiseworthy exertions of Prior Mullooly have yielded some very interesting results. Below the present church, three different layers of masonry have been brought to light, the first being of early-Christian, the second of imperial, and the third of republican origin. The Christian basilica (now the lower church) is mentioned by St. Jerome as early as 392, and in 417 was the scene of a council of the church. It was almost entirely destroyed in 1084 on the entry of Robert Guiscard into Rome, and in 1108 Paschal II. erected on its ruins the present upper church, with which he incorporated several ornaments of the lower, such as the choir and the ambos. The upper church was also frequently restored, and finally with considerable taste by Clement XI., who however added the unsuitable ceiling. St. Clement (91-100), according to Roman tradition, was the third successor of St. Peter, and suffered martyrdom in the Black Sea. This church, which stands on the traditional site of his house, gives a title to a cardinal, and belongs to Irish Dominicans.

From the principal gate in the Via di S. Clemente, we first enter the *Atrium*, surrounded by a colonnade and paved with fragments of marble (giallo and verde antico), and beyond it the \*UPPER CHURCH, consisting of nave and aisles, but, like all genuine basilicas, without a transept. Comp. p. xlvi.

**Interior.** The NAVE with its flat ceiling is separated from the aisles

by sixteen antique columns, and contains the \*Screen of the choir and the *Ambo* from the lower church, with the monogram of Pope John VIII. (key kept by the sacristan). The Canopy with four columns of pavonazzetto dates from the time of Paschal II. (p. xlvi). — In the Tabernacle



is an ancient episcopal throne, restored in 1108. *Mosaics* (p. xlvi) of the tribune of the 12th century. On the rood-arch in the centre: Bust of Christ with the Symbols of the Four Evangelists, (l.) SS. Paul and Lawrence, below them Isaiah, lower down the city of Bethlehem, (r.) SS. Peter and Clement, below them Jeremiah, lower down the city of Jerusalem. On the vaulting: Christ on the Cross, with John and Mary surrounded by luxuriant wreaths, below which are the thirteen lambs. On the wall of the apse, Christ and the apostles, restored by means of painting only. — On the walls by the tribune, monuments of the close of the 15th century. In the chapel at the end of the RIGHT AISLE a statue of John the Baptist by *Simone di Giov. Ghini* (comp. p. 83). — To the left of the principal entrance, the CAPPELLE DELLA PASSIONE with \*Frescoes of the beginning of the 15th cent., the earliest authenticated work of *Masaccio* (b. 1401), who went from Florence to Rome about 1417; they were painted by order of Gabriel Condulmer, Cardinal of S. Clemente, and afterwards Pope Eugene IV., and show indications of the immaturity of the artist. On the arch over the entrance the Annunciation. To the left, near the entrance, St. Christopher. On the wall behind the altar a Crucifixion; on the left, scenes from the life of St. Catharine: above, she refuses to worship a heathen idol; she teaches the king's daughters in prison; below, she disputes before Maxentius with the doctors (best of the series); an angel destroys the wheels on which she was to be broken; her execution. The paintings on the window-wall, greatly damaged, probably referred to St. Clement.

As above mentioned (p. 264), and as the annexed plan and sections show, there exist below the present church several still older strata of masonry. Lowest of all, and forming a right angle, are two massive walls, constructed of blocks of stone quarried on the Cælius itself (No. I. in the ground-plan and in the section). As the stones are more carefully hewn and jointed than those of the Servian wall, these substructions cannot be dated farther back than the republican epoch. Above these are remains of workmanship of the imperial era, executed in the 2nd cent. after Christ (No. II. in the ground-plan and in the section; see also p. 267). Upon these foundations in the 4th cent. was erected the Christian basilica which now forms the \*LOWER CHURCH (No. III. in the ground-plan and in the section), the altar of which stood at the point marked *a* in the section. This seems to have been a much grander edifice than the church afterwards superimposed, its nave having been as broad as that of the upper church and one of its aisles put together (see ground-plan), and the lower apse was accordingly wider than the upper. During the construction of the upper church the lower was entirely covered up, and the two churches were never in use at the same time. The lower was again rendered accessible in 1855, and is shown by the sacristan, who provides a light ( $\frac{1}{2}$ -1 fr.). In order, however, to obtain a distinct idea of the original structure, which has been considerably marred by alterations, the visitor should visit it on 23rd Nov., 1st Feb., or on the second Monday in Lent, on which days the lower church is illuminated. The entrance is from the sacristy of the upper church (in the right aisle), on the walls of which are hung copies of the frescoes in the lower church, and plans comparing the upper with the lower part of the edifice.

A broad marble staircase, with inscriptions on the walls from the time of Pope Damasus, descends to the VESTIBULE in which the nave and

aisles of the lower church terminate. The aisles alone have remained in their original condition, while in the nave additions of three distinct periods are observable. The newest are the buttresses constructed during the recent excavations for the support of the upper church, and recognisable by their whitewash. The older additions consist of the wall between the columns of the right aisle, and the lateral wall on the right, both built on the occasion of the erection of the upper church, the former for the support of the external wall above, the latter to sustain the right row of columns above. The most ancient alterations were made at a period when the lower church was still in use, and consist of masonry built round the columns of the left aisle, adorned, like the outer walls, with frescoes, some of which are in excellent preservation. — The "FRESCOES date from different periods, extending over seven centuries. We begin with the —

**VESTIBULE.** Immediately to the left by the staircase is a female head with a halo, believed by De Rossi to date from the 5th cent. — Farther on, under the first arch on the left, "Christ blessing in the Greek mode, with first, middle, and little finger extended, between the archangels Michael and Gabriel and SS. Andrew (l.) and Clement (r.). Before him kneel SS. Cyril and Methodius (9th or 10th cent.). The figures in this, as well as in the following scenes, have their names attached. — Opposite (on the right), a Mother finds at the altar of St. Clement her child who had been swallowed up by the sea and thrown on shore a year later. Under it the family of the donor grouped round the medallion-portrait of St. Clement. To the right is the dedication: *Ego Beno de Rapiza pro amore dei et beati Clementis pingere feci* (11th cent.). — On the right, farther on, the Transference of the relics of St. Cyril from the Vatican to S. Clemente in the reign of Pope Nicholas, with the dedication: *Ego Maria Macellaria pro timore Dei et remedio anime mee haec pingere feci*. — At the end of the vestibule on the right is the entrance to the —

**LEFT AISLE.** Over the door of the latter are three badly-preserved frescoes, of which that in the centre appears to represent the resuscitation of a child. Two only of the frescoes at the end of this aisle are distinguishable: on the posterior wall in the corner, St. Cyril before the Emp. Michael; on the lateral wall, a Youth baptised by St. Methodius (10th cent.).

The NAVE is now entered through the arch in the right wall. Here, immediately to the left, is a "Fresco in three sections, one above the other. Half of the uppermost, the Enthronement of St. Clement, is destroyed. That in the centre represents St. Clement celebrating mass; on the right Theodora converted to Christianity and her husband Sisinus struck with blindness; the smaller figures on the left are those of the donor Beno and his wife. Below it is also the dedicatory inscription: *Ego Beno de Rapiza cum Maria uxore mea, etc.* The lowest represents Sisinus causing a column to be bound instead of St. Clement (11th cent.). The lateral surfaces of this pillar are also adorned with frescoes (l. St. Antony, Daniel in the lions' den; r. St. Egidius, St. Blasius), but the adjoining wall prevents them from being seen. Farther on towards the vestibule, on the same wall, is another and larger "Fresco in three sections. The highest, now half obliterated, represents Christ between Michael and St. Clement (l.), and Gabriel and Nicholas (r.). In the centre are three scenes from the life of St. Alexius, placed one above the other as is the case with scenes on Roman sarcophagi: a. Alexius returns unrecognised to Rome as a hermit; b. Pope Boniface I. blesses the dying man; c. The betrothed of the dead man recognises his corpse. The lowest of the three frescoes is of a decorative character with flowers and birds. — At the end of this wall are three scenes from the life of Christ. Next to them, on the wall of the vestibule, on the right, the Crucifixion, on the left, the Assumption. Over the latter, Christ borne by four angels; at the corners St. Vitus (r.) and Leo IV. (l.) with the inscription *S. Dom. Leo IV. P. P. Ro.*, and the square nimbus with which living persons were usually represented (9th cent.).

The frescoes of the external wall of the RIGHT AISLE are almost obliterated. A niche here contains a group of Mary with Jesus. On the arch above, Christ (beardless), with figures of angels and saints on each side.

Below the apse are the remains of BUILDINGS OF THE IMPERIAL AGE

(No. II., marked black, in the plan), built of brick. The first of the three adjoining chambers is enriched with stucco. The next is an ante-chamber to a *Chapel of Mithras*, in which the statue of the Good Shepherd (!) was found. These chambers are damp and partly filled with water. A staircase descends to them at the end of the right aisle.

A transverse street opposite to S. Clemente leads to the **VIA DE' QUATTRO SANTI**, which then ascends to the left to the church of —

**SS. Quattro Coronati** (Pl. II, 27; entrance by the gate of the Ospizio di Orfane), dedicated to SS. Severus, Severianus, Carpophorus, and Victorinus, who suffered martyrdom under Diocletian. Five sculptors, who met with a similar fate for refusing to make images of heathen gods, are also revered here, and this is accordingly a favourite church with the 'scarpellini', or stone-masons, to whom the chapel of S. Silvestro belongs. The date of the foundation is very remote, and the materials were probably partly obtained from some ancient structure. After its destruction by Robert Guiscard, it was rebuilt by Paschalis II. in 1111, restored under Martin V. by Card. Alph. Carillo, and afterwards partly modernised.

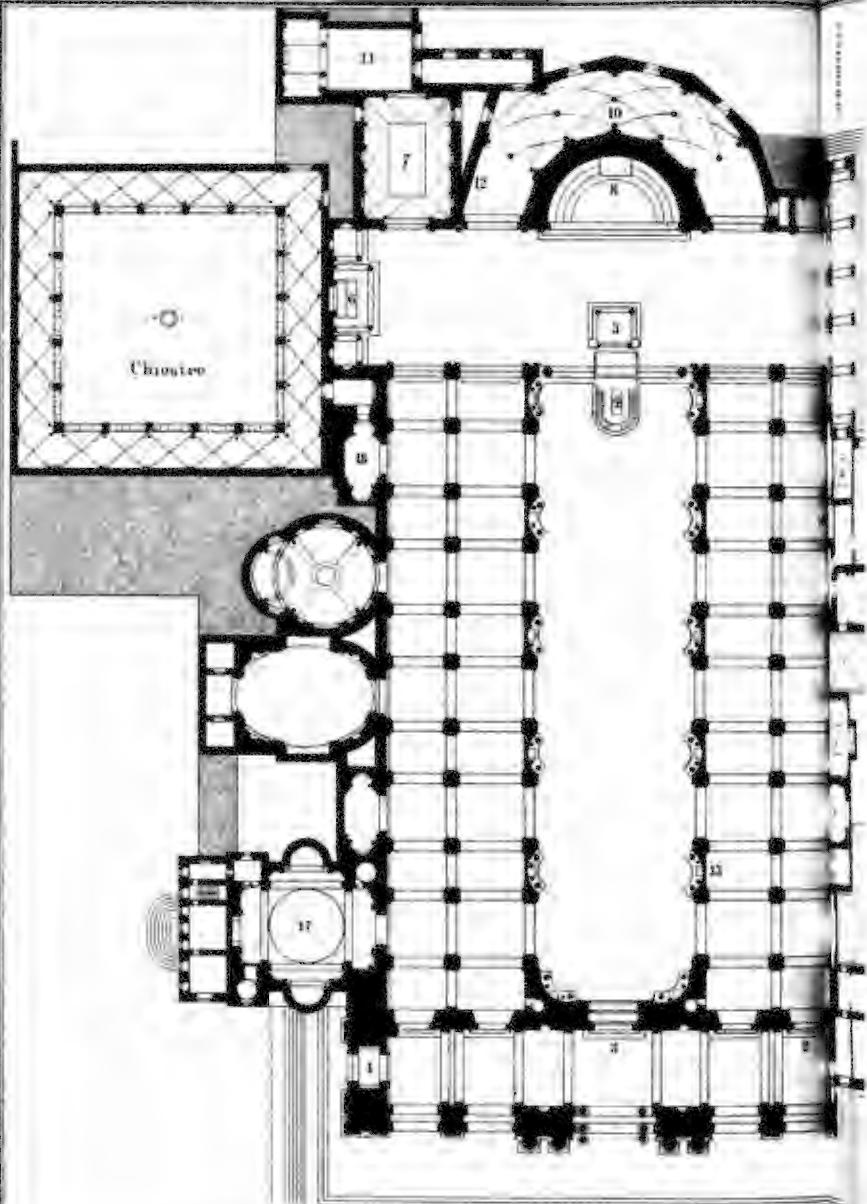
The church now has two ENTRANCE-COURTS (keys in the first,  $\frac{1}{2}$  fr.), a peculiarity owing to the diminution of its size on one of the restorations, probably by Paschalis II. It originally extended over the whole of the second court, and its former breadth is indicated by the ancient columns in the walls of this court. The disproportionate size of the tribune in the interior is thus accounted for. — On the right, under the corridor in front of the entrance to the second court, is the *Cap. di S. Silvestro*, consecrated under Innocent IV. in 1246, with valuable, though unattractive ancient paintings from the life of Constantine, in the Byzantine style. — The INTERIOR consists of nave and aisles with galleries. The tribune is decorated with tasteless frescoes by *Giovanni da S. Giovanni*. Festival, 8th Nov. — The adjoining nunnery possesses an orphan-school.

To the right, farther on in the Via S. Giovanni, is the *Villa Campana*; the valuable antiquities it formerly contained are now in Paris and St. Petersburg. We next enter the spacious and quiet —

**Piazza di S. Giovanni in Laterano** (Pl. II, 30), the buildings in which were chiefly erected by Sixtus V. On the right is a large *Hospital for Women*, with about 600 beds, belonging to the obstetric department of the Sapienza. The *Via Merulana* then diverges to the left to S. Maria Maggiore (see p. 183). On the opposite side of the piazza is the baptistery of *S. Giovanni in Fonte* (p. 271). Farther on is the transept-façade of *S. Giovanni in Laterano* (p. 269), and before it the *Lateran Palace* with the museum (p. 272).

In the centre rises an *Obelisk* of red granite, originally erected by King Thothmosis III. (B.C. 1597-60) in front of the temple of the Sun at Thebes, and brought by Constantius to the Circus Maximus in 357. In 1587 it was discovered there in three pieces, and in 1588 was erected by Sixtus V. on its present site. This is the largest obelisk in existence, being 104 ft. in height, or with the pedestal 153 ft., and about 600 tons in weight. Opposite the N. side of the Palace of the Lateran, on the left, is the entrance-gate to the *Villa Massimo*, see p. 276.

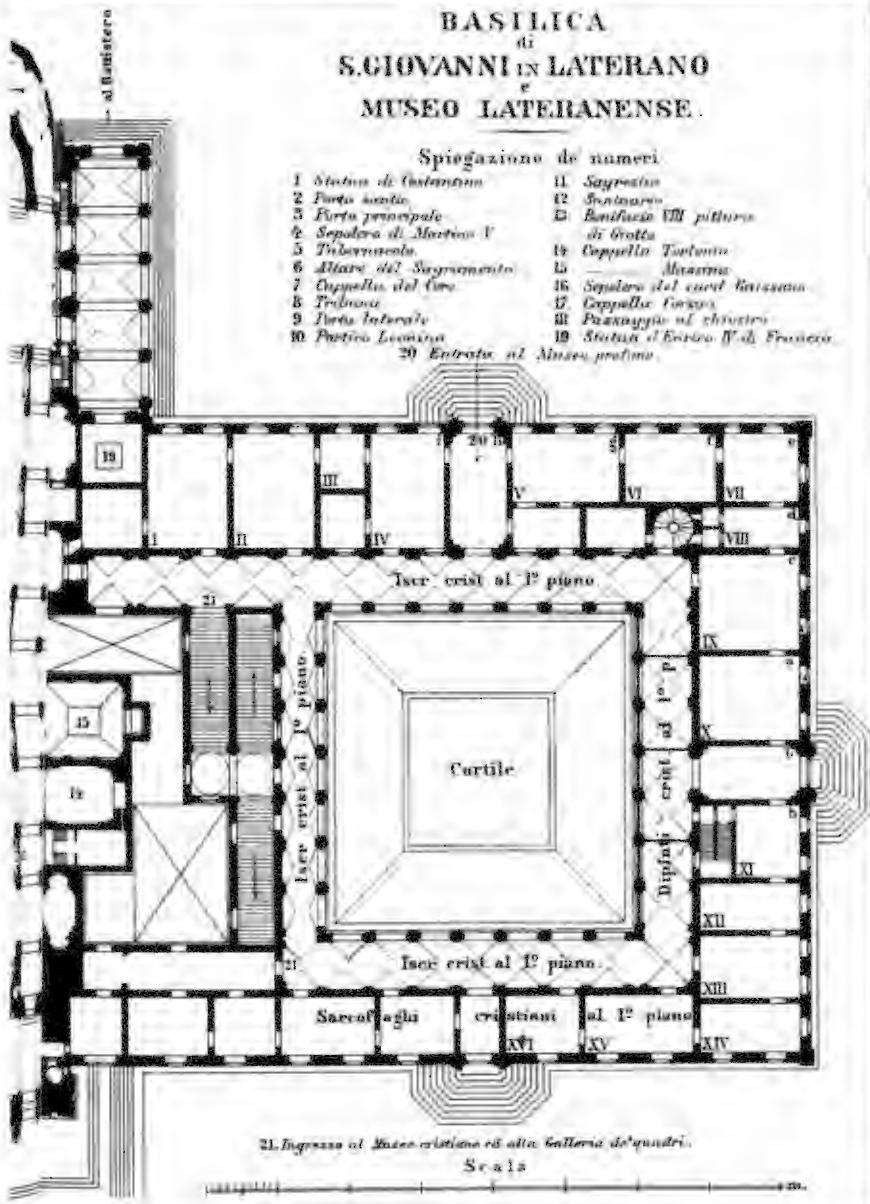




BASILICA  
di  
S.GIOVANNI IN LATERANO  
e  
MUSEO LATERANENSE.

Spiegazione de numeri.

- |                           |   |
|---------------------------|---|
| 1 Statua di Costantino    | 11 Sagrestia                            |
| 2 Porta sacra             | 12 Serravalle                           |
| 3 Porta principale        | 13 Battistero VIII pittura<br>di Grotta |
| 4 Sepolcro di Martino V   | 14 Cappella Todesco                     |
| 5 Tabernacolo             | 15 Massimo                              |
| 6 Altare del Sacramento   | 16 Sepolcro del card. Ruffo             |
| 7 Cappella del Crocifisso | 17 Cappella Greco                       |
| 8 Tribuna                 | 18 Passaggio nel chiostro               |
| 9 Porta laterale          | 19 Statua d'Enrico II di Francia        |
| 10 Piscina Leonina        | 20 Entrata al Museo profano.            |





Facing us, on the extreme E. side of the piazza, is the edifice containing the **Scala Santa**, a flight of twenty-eight marble steps from the palace of Pilate at Jerusalem, which our Saviour is said to have once ascended. They were brought to Rome in 326 by the Empress Helena, and may only be ascended on the knees. They are now protected with a covering of wood. The two adjoining flights are for the descent. At the foot of the steps are two marble groups by *Giacometti*, Christ and Judas, and Christ before Pontius Pilate. — At the top of the steps is the *Sancta Sanctorum* chapel (not accessible), formerly the private chapel of the popes, and the only part of the old Lateran palace now preserved. It was erected in 1278 by a member of the Cosmas family for Nicholas III., and contains a Christ in mosaic in the 9th cent. style, another painted on wood, attributed to St. Luke, and other relics. — The portico towards the piazza was erected by Sixtus V.

From the adjoining angle, to the left, the street diverges to the Villa Wolkonsky (p. 277).

To the E. of the piazza just described lies the spacious **PIAZZA DI PORTA S. GIOVANNI** (Pl. II, 33), towards which S. Giovanni in Laterano faces. In front of the church, and to the right by the city-wall, a charming view of the mountains and the Campagna is enjoyed.

To the left, by the Scala Santa, is a tribune erected by Benedict XIV., with copies of the ancient *Mosaics from the Triclinium of Leo III.*, or principal dining-room of the ancient palace. These copies are from drawings of the 8th century. The originals were destroyed in the pontificate of Clement XII. Their subject is the union of spiritual and temporal power effected by Charlemagne. In the centre, Christ sending out his disciples; on the left, Christ enthroned delivers the keys to Pope Sylvester and the banner to the Emp. Constantine; on the right, St. Peter presenting the papal stole to Leo and the banner to Charlemagne. — At the back of the tribune we obtain a survey of the Aqua Claudia (p. 248). An avenue leads hence in 5 min. to S. Croce in Gerusalemme (p. 182).

The *Porta S. Giovanni*, named after the church, was erected in 1574, taking the place of the ancient *Porta Asinaria*, now closed, which stood a little to the right. Route to the Campagna, see p. 353.

\***S. Giovanni in Laterano** (Pl. II, III, 30; comp. ground-plan), '*omnium urbis et orbis ecclesiarum mater et caput*', was the principal church of Rome after the time of Constantine the Great. The emperor presented to Pope Sylvester a large palace, which had hitherto belonged to the wealthy family of the Laterani, and fitted up a church within it. It was called the *Basilica Constantiniana* after its founder, and sometimes *S. Salvatoris*, or *Aula Dei*, as being a second Zion, and gradually became privileged to grant the most ample indulgences. It was overthrown by an earthquake in 896, but was re-erected by Sergius III. (904-911), and dedicated to John the Baptist. In 1308 it was burned down, but was restored

by Clement V., and decorated with paintings by Giotto. A second fire destroyed the church in 1360, after which it was rebuilt by Urban IV. and Gregory XI. It was again altered by Martin V. (1430), Eugene IV., and Alexander VI., and modernised by Pius IV. (1560), by the alterations of F. Borromini (1650), and by the façade of A. Galilei (1734). Five important Councils have been held in this church, viz. those of 1123, 1139, 1179, 1215, and 1512.

The FAÇADE, with a portico and an open loggia above it, is the best of this description in Rome. From this loggia the Pope used to pronounce his benediction on Ascension-day.

In the PORTICO (33 ft. deep, 174 ft. long) is an ancient statue of Constantine the Great (Pl. 1), found in his Thermae. Of the five entrances the Porta Santa (Pl. 2) is opened only in the year of jubilee. The central entrance (Pl. 3) has two bronze doors adorned with garlands, etc.

**Interior.** The NAVE (426 ft. in length), flanked by double aisles, is borne by twelve pillars, the work of Borromini, partly enclosing the ancient columns. In the niches are the Twelve Apostles, of the school of Bernini; reliefs by Algardi. Over these are the figures of twelve prophets. The "Ceiling," said to have been designed by Michael Angelo, is more probably by Giacomo della Porta. The richly inlaid pavement dates from the time of Martin V. On the right and left at the end of the nave are the only two ancient granite columns now visible. Below, in front of the Confessio (Pl. 4), is the \*Monument of Pope Martin V. (d. 1431), in bronze by Simone di Giov. Ghini (p. 83). — In the centre of the TRANSEPT, which is raised by four steps, is the "Canopy" (Pl. 5), a beautiful work of 1367, lately restored, with paintings by Barna da Siena, dating from 1390, but freely restored. It contains numerous relics, including, it is said, the heads of SS. Peter and Paul. Below it is the high-altar (*altare papale*), at which the pope alone reads mass, containing a wooden table from the catacombs which is said to have been used as an altar by St. Peter. The transept was restored under Clement VIII. by Giac. della Porta (1603) and adorned with frescoes. Here to the left is the great Altar of the Sacrament (Pl. 6), with four ancient columns of gilded bronze, which belonged to the original basilica. — The CHOIR CHAPEL (Pl. 7), to the left of the tribune, contains a portrait of Martin V. by Scip. Gaetano, and an altar-piece by the Cav. d'Arpino. Carved choir-stalls by Girol. Rinaldi.

The TRIBUNA (Pl. 8) and ambulatory are undergoing restoration, and portions of them are therefore at present boarded up. The work of moving back the ancient apse, with its precious mosaics, in order to enlarge the church, was suspended by Leo XIII. owing to numerous difficulties and remonstrances, but has lately been resumed. The mosaics by Jacobus Torriti (p. xl ix; 1290; or perhaps older works restored by him) represent the Saviour enveloped in clouds; below at the sides of a cross, (l.) the Virgin, at whose feet Nicholas IV. kneels, SS. Francis, Peter, and Paul, and (r.) John the Baptist, St. John, St. Andrew, and other saints. To the right in the transept two fine columns of giallo antico. Adjoining the organ is a monument to the philologist Laurentius Valla (d. 1465), a canon of this church. — The AMBULATORY, called "Portico Leonino" from having been constructed by Leo I., entered to the right behind the tribune, is embellished on each side with mosaic tablets, the subjects of which relate to the construction of the church; farther on, to the right, the kneeling figure of a pope (10th cent.); to the left in the centre, an altar with ancient crucifix, on each side statues of Peter and Paul (Pl. 10), of the 10th century. — Farther on, to the right, the entrance to the SACRISTY (Pl. 11), the inner bronze doors of which date from 1196. It contains the monument of Fulvius Ursinus, a canon of this church (d. 1600); an "Annunciation" by Marcello Venusti after a drawing by Michael Angelo; statue of John the Baptist in wood by Donatello; cartoon of Raphael's Madonna di Casa d'Alba (original at St. Petersburg). — At the end of the choir-passage is a handsome marble sanctuarium (Pl. 12), dating from about 1500; near it the *Tabula Magna Lateranensis*, or list of relics.

**AISLES.** At the back of the first pillar on the right in the nave (Pl. 13), \*Boniface VIII. between two cardinals proclaiming the first jubilee (1300), by *Giotto*. On THE RIGHT: The 2nd chapel (Pl. 14) belongs to the Torlonia family, and is richly decorated with marble and gilding; over the altar, \*Descent from the Cross, a marble relief by *Tenerani* (a custodian opens this and other chapels, 1/2 fr.). The 3rd chapel (Pl. 15), belonging to the Massimi, constructed by *Giac. della Porta*, contains the Crucifixion, an altar-piece by *Sermoneta*. Farther on in the right aisle, the monument (Pl. 16) of Card. Guissano (d. 1287). — On THE LEFT: The 1st chapel, that of S. Andrea Corsini (Pl. 17), designed by *Galilei* in 1734, contains ancient columns and a large vessel of porphyry from the portico of the Pantheon, in front of the bronze figure of Clement XII. (Corsini, d. 1740); the walls sumptuously inlaid with precious stones. Below the chapel is the burial-vault of the Corsini, with a \*Pietà by *Bernini* (?). During the excavation of the latter were found the antiques now in the Pal. Corsini.

The sacristan conducts visitors to the left from the last chapel (Pl. 18) into the interesting \*Monastery Court, constructed in the 13th cent. by Vassallettus (comp. p. 258), with numerous small spiral and inlaid columns (p. xlviij). The effect has unfortunately been marred by the introduction of windows between the columns, and parts of the four passages have been partitioned off; but the latter arrangement, it is hoped, is only temporary. Various fragments from the old church are deposited in the passages. The monastery was founded at the end of the 6th cent. by Benedictines from Mte. Casino.

The Portico of the right transept, opening on the Piazza S. Giovanni in Laterano, was erected by Sixtus V., the founder of the palace (see below), while the small campanili, standing far apart, were built by Pius IV. The hall below, to the right (Pl. 19), contains a bronze statue of Henri IV. of France, by *Nic. Cordieri*.

In the S.W. angle of the Piazza S. Giovanni in Laterano is the octagonal \*Baptistery, *Il Battistero*, or *S. Giovanni in Fonte* (Pl. II, 30), where according to a Roman tradition, Constantine the Great was baptised by Pope Sylvester in 324 (his baptism, in fact, taking place in 337, shortly before his death). Sixtus III. (d. 440) is regarded as the true founder. This was long the only baptistery at Rome, and afforded a model for all later buildings of the kind. In 461 Pope Hilarius added to the baptistery the *Oratories of St. John and John the Baptist* on the E. and W. sides respectively, and about the year 640 John IV. added the *Oratory of S. Venanzio*, adjoining that of St. John. Leo X. roofed the baptistery with lead, and his successors decorated and modernised it.

The Baptistry has two ENTRANCES, one from the piazza, and one from the court, which we reach on the left on leaving the right transept of S. Giovanni in Laterano. The latter entrance is adorned with two ancient columns of porphyry with their architrave, built into the wall here by Sixtus III., and first leads into the portico, mentioned below.

From the piazza we at once enter the precincts of the BAPTISTERY itself. It is divided into a central space and surrounding passage by eight large columns of porphyry with an antique architrave in marble, which are said to have been presented by Constantine. In the centre is the font in green basalt. The frescoes are by A. Sacchi, Maratta, and others. — Adjacent, to the right, is the ORATORY OF JOHN THE BAPTIST, containing a statue of the saint in bronze by *L. Valadier*, executed in 1772 (after Donatello), and placed between two columns of serpentine. The bronze

doors, presented by Hilarius, are said to have been brought from the Thermae of Caracalla. — On the left, opposite this oratory, is the ORATORY OF ST. JOHN, with bronze doors of 1196, and adorned with *Mosaics* (5th cent.) representing birds and flowers on a golden ground. The statue of the saint, between two alabaster columns, is by *Landini* (d. 1594). — The door in the centre leads into the former PORTICO (*Porticus S. Venantii*), as the chief entrance was originally from the court. In 1154 the portico was converted into two chapels. The apse to the left is enriched with handsome *Mosaic* of the 5th cent., consisting of gold arabesques on a blue ground. Over the door to the Baptistry is a Crucifixion, a relief in marble, of 1194. — A fourth door in the Baptistry leads into the ORATORIO DI S. VENANZIO, with rich mosaics of the middle of the 7th century.

Adjoining S. Giovanni in Laterano, on the N., is the —

PALAZZO DEL LATERANO (Pl. II, 30), to which, together with the Vatican (p. 289) and Castel Gandolfo, the privilege of extraterritoriality was secured by a law of 13th May, 1871. This was the residence of the popes from the time of Constantine down to the migration to Avignon. The old palace was much larger than the present, and included the Sancta Sanctorum Chapel (p. 269). After a great fire in 1308 it lay in ruins, but these were removed, and the new palace erected by *Domenico Fontana*, by order of Sixtus V. in 1586. As it remained unoccupied, it was converted by Innocent XII. into an orphan-asylum in 1693. In 1843 Gregory XVI. set apart the palace for the heathen and Christian antiquities for which the Vatican and Capitoline museums no longer afforded space, and named it the \*MUSEUM GREGORIANUM LATERANENSE (adm. daily, except holidays, 9-3). The entrance is by the portal in the piazza opposite the obelisk (p. 268); visitors ring on the right in the passage. Compare ground-plan.

On the ground-floor is the so-called \*MUSEO PROFANO, a collection of ancient sculptures, including several admirable works. There are neither catalogues nor numbers, but the custodian (3/4 - 1 fr.) is well informed. A scientific German catalogue was published by Benndorf and Schöne at Leipsic in 1867.

We begin on the right, under the arcades of the entrance-wing.

I. Room. Entrance-wall: relief of the Abduction of Helen; tomb-relief (warrior's farewell); priest of the oracle of Dodona (fountain-relief). Left wall: two pugilists, named Dares and Entellus (in relief); bust of Marcus Aurelius; Trajan (head restored by Thorvaldsen) accompanied by senators (relief from Trajan's Forum); in front of the latter a statuette of Nemesis; Nymph suckling a child, perhaps the infant Pan, in relief. Right wall: sarcophagus-reliefs (p. xlvi) of Mars and Rhea Silvia (the latter being a likeness of the deceased woman); Diana and Endymion; Adonis; Diana and Endymion. In the centre a mosaic with pugilists, from the Thermae of Caracalla (see 1st floor, p. 276). — II. Room: interesting architectural fragments, especially from the Forum of Trajan. Fragments of a \*Frieze in the centre of the walls of the entrance, the egress, and that on the right merit inspection. — III. Room: by the entrance-wall a statue of Æsculapius. Right

wall: \*Antinous (p. xxxvii; head new), found at Ostia. Wall of egress: child's sarcophagus with scenes of pugilism. In the window several handsome feet of tables, — IV. Room: on the entrance-wall, \*Medea with the daughters of Peleus, a Greek relief. On the board above (numbered 762) a beautiful small head of a female satyr. Statue of Germanicus. Right wall: \*Statue of Mars. Wall of egress: Replica of the reposing satyr of Praxiteles (p. xxxii). On a cippus: \*Bust of the youthful Tiberius. In the first window: basis of a column from the Basilica Julia. In the centre a beautiful basin of lumacchella (a kind of shell-marble).

We now cross the passage to the —

V. Room. Right wall: Roman portrait-bust; statue of Pan; a Muse; statue of nymph; \*Cinerary urn with the head of Medusa and representation of a cock-flight. In the centre: sacrifice of Mithras; stag of basalt; a cow. — VI. Room: collection of sculptures from Cervetri, the ancient Cære, probably found among the ruins of a theatre. Entrance-wall: left, circular altar with Pan and two dancing Horæ; on it, a colossal portrait-head (perhaps Augustus); right, statue of an emperor, head new. Right wall: draped statue; colossal sitting figures of Tiberius and Claudius, between them the younger Agrippina; toga statue (perhaps the elder Drusus). Wall of egress: statue of an emperor; bust of Caligula. In front of it: relief with representation of the deities of three Etruscan cities (Vetulonia, Volei, Tarquinii). On the pillar between the windows: female portrait-statue (perhaps Drusilla). In the centre, two sleeping Silens (from a fountain); altar with representation of sacrifice. — VII. Room. On the right: \*Dancing Satyr, found near S. Lucia in Selce, possibly from a group by Myron: Marsyas endeavouring to pick up the flutes thrown away by Athene, and staggering backwards on the appearance of the goddess (p. xxxi; arms new). By the door: (r.) head of Paris (?); (l.) barbarian monarch. Left wall: Apollo. Opposite the entrance: \*\*Sophocles, one of the most beautiful ancient portrait-statues in existence, found at Terracina in 1838. 'In the statue of the poet the sculptor has endeavoured to produce a type of perfect manhood, to pourtray the self-reliance of genius and the unruffled dignity of manly beauty; and he has accomplished his object by the general grandeur of his design, the easy attitude and noble symmetry of the figure, and the expressive attitude of the head; while the broad and lofty forehead, the gentle and imaginative eye, the firm cheek, and the earnest but benevolent mouth complete the picture of a man who has attained the zenith of human excellence and happiness' (Benndorf & Schöne). — VIII. Room: Entrance-wall: left, relief of a poet, with masks, and a Muse; right, sarcophagus with the Calydonian Hunt; above it small head of a sleeping nymph. Left wall: Meleager slain by Apollo. In the centre: \*Statue of Poseidon, found at Porto. — IX. Room, containing numerous archi-

tectural fragments brought to light by the excavations in the Forum and the Via Appia. Entrance-wall: sarcophagus-relief with masked Cupids bearing garlands. Wall of egress, to the left by the door; small head of Victory. In the centre: triangular \*Ara with Bacchanalian dances. — X. Room: chiefly sculptures from the tombs of the Haterii, on the Via Labicana near Centocelle. Entrance-wall: portrait-busts; between them relief of a large tomb, with powerful lifting-machine adjacent. Right wall: relief of the laying out of a dead woman, surrounded by mourners. Wall of egress: relief with representation of Roman buildings, among which the Colosseum is distinguishable. Above it a relief with Mercury (broken), Ceres, Pluto, and Proserpine. In the centre: Cupid on a dolphin.

We next cross a second passage to the —

XI. Room. The sculptures are chiefly from the tombs on the Via Latina (p. 353). Entrance-wall: to the left sleeping nymph, from a fountain; to the right Bacchanalian sarcophagus; then statues of Liber and Libera. Right wall: several statues of the bearded Bacchus; sarcophagus with the Seasons; Ephesian Diana; sarcophagus with Adonis. Wall of egress: sarcophagus; Greek tomb-relief (farewell-scene). In the centre: large sarcophagus with triumphal procession of Bacchus. — XII. Room. Entrance-wall: (l.) youthful Hercules; (r.) \*Sarcophagus with the story of Orestes (death of Ægistheus, etc.). Right wall: large sarcophagus with Cupids bearing garlands. Then a head of Augustus. \*Boy with a bunch of grapes. In the corner: statue of a Satyr. Wall of egress: \*Sarcophagus with the destruction of the Children of Niobe, found in the Vigna Lozzano Argoli in 1839. — XIII. Room. Entrance-wall: relief of a Titan fighting; \*Portrait-statue of C. Cælius Saturninus (in Parian marble). Wall of egress: relief, Pylades supporting the exhausted Orestes. In the centre: oval sarcophagus of P. Cæcilius Vallianus, with the representation of a funeral-banquet. Then a three-sided \*Candelabrum-stand with Pluto, Neptune, and Persephone. — XIV. Room. Entrance-wall: (r.) a small group in relief, possibly Orpheus and Eurydice. Left wall: unfinished statue of porphyry. Opposite the entrance: statue of a captive barbarian, unfinished, interesting on account of the marks of measurement made by the sculptor. Below, sarcophagus of L. Annius Octavius with representation of bread making; adjacent is the inscription: — *Evasi, effugi, Spes et Fortuna valete! Nil mihi voviscum est, ludificate alios.* By the door of egress, casts of the statues of Sophocles (see above) and Æschines at Naples, interesting for comparison. — XV. Room and the following are devoted to the yield of the new excavations at Ostia. In the glass-cabinets under the windows are lamps, terracottas, fragments of glass, ivory articles, etc. On the pillar, mosaic from a niche, with Silvanus; on each side fragments of slabs of terracotta. Wall of egress: right, Sarcophagus with Tritons and Nereids. Then (l.) a

small female \*Head, probably of a nymph; head of Alexander. Above, to the right by the door, head of Atthis. — XVI. Room. On the right, lead pipes from ancient aqueducts. Pictures from a tomb near Ostia with scenes from the lower regions. In the centre the statue of a Recumbent Atthis, found at Ostia in 1869, interesting on account of the traces of gilding on the hair and the crescent.

The **Christian Museum** and the **Picture Gallery** are on the first floor of the palace. The principal entrance to them is on the farther side of the court, to the right. If this entrance is closed, we ring, as mentioned at p. 272, in the entrance-passage, then, in the arcades to the right, ascend a staircase to the left, into the walls of which are built ancient Christian inscriptions, and knock at the door at the top ( $\frac{1}{2}$  fr.). Compare also Plan (p. 268).

The \***CHRISTIAN MUSEUM** was founded by Pius IX. and arranged by the *Padre Marchi* and the *Commendatore de Rossi*. We begin our description from the above mentioned principal entrance.

In the first hall a statue of Christ by *Sosnowski*; in the wall three mosaics: that in the centre, Christ, Peter, and Paul from the lower church of St. Peter; the two others from the catacombs.

In the large **CORRIDOR OF THE STAIRCASE** a \*Collection of ancient Christian sarcophagi, chiefly of the 4th and 5th centuries, with representations from the Old and New Testament. On the right, by the end-wall: two statues of the Good Shepherd; large sarcophagus with reliefs of the Creation, Miracle of the loaves, Raising of Lazarus, Adoration of the Magi, Daniel among the lions, Moses striking the rock for water, etc. On the staircase (l.) 1st sarcophagus, Miracle of Jonah; 2nd. Christ's entry into Jerusalem. At the top: (l.) 4th. The Good Shepherd among vines, with genii gathering grapes, in allusion to the parables of the New Testament. There are also: the Denial of Peter, the Healing of the lame man, and that of the blind man, the Sacrifice of Isaac, the Men in the fiery furnace; then, farther on, a mediæval canopy and an interesting sarcophagus with scenes from the Passion. Above, on the wall of the staircase, the manger and adoration of the Magi. Below, translation of Elijah. Above, on the end wall, sitting \*Statue of St. Hippolytus, upper part modern, from the catacombs near S. Lorenzo Fuori le Mura; on the chair a Greek inscription recording the saint's achievements and an Easter-table. Comp. pp. xlvi, xliv, 337-344. — The door on the left leads to the upper arcades, and the opposite door to the rooms with the collection of pictures, etc.

The posterior walls of the three open **ARCADES** present a selection of \**Ancient Christian Inscriptions*, systematically arranged by De Rossi, an invaluable aid to the student of Christian archaeology. They are distributed according to arches thus: i.-iii. Elegies on martyrs, etc., of the age of Damasus I. (366-384); iv.-vii. Dated inscriptions (238-557); viii., ix. Inscriptions of doctrinal importance; x. Popes, presbyters, deacons; xi., xii. Other illustrious personages; xiii. Relations, friends, etc.; xiv.-xvi. Symbolic and other records; xvii and follg. Simple epitaphs from various catacombs.

The **COLLECTION OF PICTURES** contains a few ancient mosaics, several good pictures of Italian masters, chiefly of the 15th and 16th cent., and copies of pictures from the catacombs.

We first traverse Two Rooms with copies of paintings from the catacombs of S. Callisto, SS. Nereo ed Achilleo, S. Prætestato, etc. — Room III. contains dilapidated frescoes of the 12th cent., transferred hither from S. Agnese Fuori le Mura. — We now enter the picture-gallery to the right.

Room a. By the entrance-wall: ancient \*Mosaic, pavement of an unswept dining-room (asaroton), by *Heraclius*, found on the Aventine in 1833. Above it, Stoning of Stephen, a cartoon by *Giulio Romano*.

Left wall: Christ and Thomas, cartoon by *Camuccini*. Between the windows: Descent from the Cross, rough sketch in colours by *Dan. da Volterra* (the finished fresco is in S. Trinita de' Monti, p. 142). The door in the right wall leads into — Room b. Entrance-wall: *Cav. d'Arpino*, Annunciation. Right wall: *Lawrence*, George IV. of England. In the right corner is the door to a staircase ascending to the gallery of the adjoining saloon, on the floor of which is the large "Mosaic with 28 pugilists, found in the Thermae of Caracalla in 1824, bearing obvious indications of the decline of the art.

— We retrace our steps to Room a, and thence enter —

Room c. Entrance-wall: "Madonna with SS. Lawrence, John the Baptist, Peter, Francis, Antonius the Abbot, and Dominicus, by *Marco Palmezzano* of Forlì, a pupil of Melozzo (1537). In the corner: Madonna with saints, by *C. Crivelli*, altar-piece of 1481. Left wall: *Benozzo Gozzoli*, St. Thomas receiving the girdle from the Virgin, with "Predella (resembling Fiesole in style). Wall of egress: "Palmezzano, Madonna with John the Bapt. and St. Jerome (1510). — Room d. Entrance-wall: *Van Dyck* (?), Portrait; "C. Crivelli, Madonna (1482); under it, Madonna, master unknown; *Sassoferrato*, Sixtus V. Left wall two pieces of modern tapestry from the pictures of *Fra Bartolommeo* in the Quirinal. Wall of egress: Christ with the tribute-money. — Room e. Right wall: *Venet. School*, Entombment. Opposite the entrance: *And. del Sarto*, Holy Family. Left wall: *Cola della Matrice*, Assumption of the Virgin (1515). — Room f. Entrance-wall: *Cesare da Sesto* (?), Baptism of Christ. Left wall: *Luca Signorelli* (?), St. Agnes; *Fr. Francia*, Annunciation; *Luca Signorelli*, SS. Lawrence and Benedict. Wall of egress: *Fra Filippo Lippi*, Coronation of Mary. Window-wall: "St. Jerome, tempera-picture by *Giov. Santi*, Raphael's father. — Room g. On the left: *Antonio da Murano*, Altar-piece (1464). — Room h.: Large copy in oils of a fresco by *Domenichino*, the Martyrdom of St. Andrew, original in S. Gregorio (p. 262). — Room i.: Casts by *Petrich* of Dresden representing scenes from the life of the N. American Indians.

On the 3rd floor of the palace is a \*Cast of Trajan's Column, which the custodian of the Museo Profano shows if desired (before 9 a.m., custodian generally engaged at a later hour).

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**Villa Massimo** (Pl. II, 30; adm. see p. 115; entrance in the Piazza di S. Giovanni in Laterano, see p. 268). The grounds are neither very extensive nor interesting, and the antiquities in the passages are of little value; but the ground-floor of the \*CASINO contains some valuable Frescoes from the great Italian poets, painted for Prince Camillo Massimo in 1821-28 by German artists.

The ante-chamber contains a few mediocre ancient statues, and cabinets with beautiful carving (Renaissance). The CENTRAL Room is adorned with scenes from Ariosto by *Schnorr*, 1827. Ceiling-painting: Nuptials of Ruggiero and Bradamante and celebration of victory. Entrance-wall: the Emperor Charles hastens to protect Paris against Agramant. In the lunette above: Archangel Michael, l. victorious combat of Rinaldo, r. Roland's contest with Agramant. Left wall: to the left, The sorceress Melissa causes Bradamante to behold her posterity; to the right, Baptism of Ruggiero. In the lunette above: Melissa triumphing, beside her the magician Atlas, Ruggiero's foster-father, and Alcina, l. Marfisa, r. Bradamante. Right wall: "Angelica and Medoro. In the foreground: Roland on the left, sad and mournful, on the right in a state of frenzy. In the lunette above: St. John with Astolph, who brings back from the moon Roland's lost reason, l. Bradamante, r. Zerbino. Window-wall, between the windows: Saracen heroes. (Beautiful view from the flower-garden.) Above, l.: Dudo conquers the Saracens by sea, r. conquest of Biserta. — The ROOM ON THE RIGHT contains scenes from DANTE. Pictures on the walls by *Koch*. Entrance-wall: Dante threatened by a lion, leopard, and she-wolf, finds Virgil his guide; r. Tartarus, with Minos, the judge of the infernal regions,

surrounded by the damned. Opposite the entrance: Gate of purgatory, guarded by an angel. In the foreground: Boat with souls about to do penance, conducted by an angel. On the window-wall: Purgatory with those undergoing penance for the seven mortal sins. On the ceiling: Representations from Paradise by *Ph. Veit*. — Room on the LEFT with pictures from *Tasso* by *Overbeck* and *Führich*. Ceiling-painting: "Jerusalem delivered. Window-wall: Call of Godfrey de Bouillon by the archangel Gabriel. Above: Sofronia and Rinaldo at the stake, delivered by Clorinda. Opposite the entrance: Godfrey chosen as commander; construction of machines for the siege of Jerusalem; Pierre of Amiens encourages the warriors. On the extreme right the portraits of Prince Massimo and the artist (*Overbeck*) are introduced. Above: \*Erminia coming to the shepherds, all these by *Overbeck*. Left wall: r. Meeting of Rinaldo and Armida. In the centre: Tancred in the enchanted wood, these two last by *Führich*; l. Death of Gildippe and Odoardo. Above: Rinaldo and Armida on the enchanted island. Entrance-wall: Godfrey de Bouillon at the Holy Sepulchre. Above: Baptism of Clorinda by Tancred, her death. The \*Predelle, in grisaille, which run beneath the pictures, also represent scenes from 'Jerusalem Delivered'.

\***Villa Wolkonsky** (Pl. II, 33; adm. see p. 116). The street to the left by the building adjoining the Scala Santa leads to three arches of the Neronian aqueduct, and thence straight to the gate (1/2 fr.). The tasteful grounds are intersected by the Aqua Claudia, on and near which are placed various antique fragments. Several Roman tombs of the early period of the empire have lately been excavated here. \*View of the Campagna and mountains, especially towards sunset, from the roof of the small casino (1/2 fr.).

### V. Quarters of the City on the Right Bank.

On the right bank of the Tiber are situated two distinct quarters: towards the N. the *Borgo*, or that of the Vatican; and farther S., *Trastevere*. They are connected by means of the *Longara* street.

#### The Borgo.

The *Vatican Hill* (206 ft.), with the plain lying beyond it, which is notorious for its malaria, was never reckoned as part of the city in ancient times, and was not enclosed within Aurelian's wall. It was once covered with the gardens of the emperors. *CALIGULA* constructed a *Circus* here and embellished it with a large obelisk. This circus was the scene of the races instituted by *Nero* and of his revolting cruelties to unoffending Christians in the year 65. ("Pereuntibus addita ludibria, ut ferarum tergis contecti laniatu canum interirent, aut crucibus adfixi, aut flammandi, atque ubi deficisset dies, in usum nocturni luminis urerentur." *Tacitus*, XIV, 44.) On the ruins of the ancient walls thus hallowed by the first great martyrdoms at Rome sprang up the *Church of St. Peter*, in the immediate neighbourhood of which paganism maintained its footing with greater obstinacy than in any other part of the city. Not far from the church was situated a highly-revered shrine of *Mithras*, the god of the sun, the monuments in whose honour are proved by inscriptions to extend down to the year 390. Another circumstance which tended to shape the future of this part of the city was the erection by *HADRIAN* of his gigantic *Tomb* on the bank of the river. This monument was afterwards converted into a *tête-de-pont*, but at what date is uncertain. In 537 it effectually repelled the attacks of the Goths, and since that period it has constituted the citadel of Rome, commonly called the *Castle of S. Angelo*, on the possession of which the mastery over the city has always depended.

Around the Church of St. Peter sprang up a number of chapels, churches, monasteries, and hospitals, and in the pontificate of SYMMACHUS (496-514) a papal palace also. Foreign pilgrims soon began to establish settlements here, named *scholae*, or *borghi*, of which in the 8th cent. four are mentioned in history, viz. those of the Saxons (i.e. English), the Frisians, the Lombards, and the Franks, who in time of war formed separate companies of soldiers. In order to protect the whole of this region against the predatory incursions of the Saracens, LEO IV. surrounded it, in 848-52, with a wall 40 ft. in height, and thus became the founder of the *Civitas Leonina* named after him. This quarter of the city was repeatedly destroyed during the conflicts of the middle ages, as on the occasion of the retreat of Henry V. before Robert Guiscard in 1084, and when the Castle of S. Angelo was destroyed by the Romans in 1379. A new era in the history of the Borgo began with the return of the popes from Avignon; streets gradually sprang up; and the walls were considerably extended. EUGENE IV. and SIXTUS IV. were particularly active in developing the Borgo, and it attained the height of its prosperity in the pontificate of JULIUS II. and LEO X. at the beginning of the 16th century. The papal court, however, was unable permanently to attract the business of the city to its neighbourhood, and a sparse and poor population, engaged in the humbler branches of trade, now lives beneath the shadow of the most famous church and the most imposing palace in Christendom. Down to the pontificate of SIXTUS V. the Borgo belonged to the popes, and lay without the bounds of the municipal jurisdiction; but that pope incorporated it with the city as a '7th Rione', and in the plebiscite of 2nd Oct., 1870, the inhabitants of the Borgo declared their desire that it should continue to form an integral part of Rome.

The recently-constructed *Ponte di Ripetta*, the uppermost of the bridges of Rome, crossing from the Ripetta to the *Prati di Castello* on the right bank, has already been mentioned (p. 186).

The **Ponte S. Angelo** (Pl. I, 10), consisting originally of seven arches, but now of five only, one next the land on each side being built up, was erected by Hadrian to connect his tomb with the city in A.D. 136, and named after him *Pons Aelius*. At the S. end of the bridge, on the site of two old chapels, Clement VII. erected statues of Peter by *Lorenzetto*, and Paul by *Paolo Romano*. The ten colossal statues of angels, formerly much admired, were executed from *Bernini's* designs in 1688, and testify to the low ebb of plastic taste at that period (p. lix). (The two angels in S. Andrea delle Fratte, p. 144, were also destined for the bridge.) The bridge commands a pleasing view of the Pincio with the Villa Medici. — To St. Peter's, a walk of 8 minutes.

The bridge leads direct to the **Castello S. Angelo** (Pl. I, 10), which was originally the tomb erected by Hadrian for himself and his successors (*Moles Hadriani*), after the example of the mausoleum of Augustus, the tomb of Cæcilia Metella, etc. It was completed in 140 by Antoninus Pius. On a substruction, 114 yds. square, now concealed by rubbish, arose a cylinder of travertine, 80 yds. in diameter, encrusted with marble, of which covering no trace now remains; and around the margin of the top stood numerous statues in marble. The cylinder was probably surmounted by another of smaller dimensions, on which a colossal statue of Hadrian was placed. The head in the Sala Rotonda of the Vatican (p. 309) is supposed to have belonged to this statue. According to others the pine-apple men-

tioned at p. 314 formed the culminating-point of the structure. The total height was about 165 ft. From Hadrian to Septimius Severus (d. 211), and perhaps down to a later period, all the emperors and their families were interred here. When the Goths under Vitiges besieged Rome in 537, the tomb was converted into a fortress, and the statues on the summit were hurled down on the besiegers. At the end of the same century, Gregory the Great, while conducting a procession to pray for the cessation of the plague then raging, 'beheld the Archangel Michael sheathing his sword' above the Castello S. Angelo, in commemoration of which Boniface IV. erected the chapel of *S. Angelo inter Nubes* on the summit. This was afterwards replaced by the marble statue of an angel by *Montelupo*, and in 1740 by the present bronze statue by *Verschaffelt*. From 923 onwards the edifice was always used by the party in power as a stronghold for the purpose of overawing the citizens. In 1379 it was almost entirely destroyed by the Romans. From the time of Boniface IX. downwards the castle was held by the popes, and in 1527 Clement VII. sustained a terrible siege here, on which occasion Benvenuto Cellini asserted he had thence shot the Connétable de Bourbon. The out-works were constructed by Urban V., and about 1500 the covered passage leading from the Vatican to the castle was added. In 1822 the interior was freed from rubbish. The fort was newly fortified by Pius IX. *Permessi*, see p. 115 (fee  $1\frac{1}{2}$ -1 fr., but more for a party). Entrance by the sentinel's post, to the right of the bridge.

The ancient entrance is seen in the court, opposite the bridge. A passage gradually ascended thence, winding round the walls in the interior, and then diverging from them to the TOMB CHAMBER in the centre, which is now reached partly by other approaches. This was the last resting-place of Hadrian and his family, and still contains four niches for the urns. These are now empty; but a sarcophagus of porphyry, the lid of which is now used as a font in St. Peter's, is said to have been found here. The visitor is also shown several gloomy dungeons in which Beatrice Cenci, Cellini, Cagliostro, and others are said to have been incarcerated; former apartments of the popes; and a saloon with frescoes by Raphael's pupil *Perino del Vaga*. Fine view of St. Peter's from the summit.

The Castle of S. Angelo is adjoined by the PIAZZA PIA, whence four streets diverge to the W.: in the centre, on both sides of the fountain, which like the two adjacent façades was erected by Pius IX., are the streets called the *Borgo Vecchio* (l.) and *Borgo Nuovo* (r.); to the left, by the river, the *Borgo S. Spirito*; to the right is the *Borgo S. Angelo*. To the N., between the latter and the city-wall, lies a dirty quarter consisting of mean houses.

The usual route to the Vatican is by the BORGO NUOVO. To the right in this street is the church of *S. Maria Traspontina* (Pl. I, 7, 5), erected in 1566. Farther on, to the right, in the small Piazza Scossa Cavalli, is the handsome \***Palazzo Giraud** (Pl. 4), now *Torlonia*, the property of Prince Torlonia, erected in 1506 by *Bramante* (p. li) for Card. Adriano da Corneto; the poor portal dates from the 18th century. — Near it is the insignificant church of *S. Giacomo* (Pl. 7). In the centre of the piazza is a small fountain.

To the right in the Borgo Nuovo, farther on, is the *Pal. Ricciardi*, built for Giac. da Brescia, the physician of Leo X., from a design by Bald. Peruzzi (?). We then proceed straight to the **PIAZZA RUSTICUCCI** (Pl. I, 7; 88 yds. long), forming a kind of entrance-court to St. Peter's. Raphael's house, which stood on the right, near the *Pal. Accoramboni* (Pl. 2), was removed when the piazza was enlarged.

The **BORGO S. SPIRITO**, issuing from the Piazza del Plebiscito (or *Pia*), terminates under the colonnades of the piazza of St. Peter. To the left in this street, by the river, is the spacious *Ospedale di S. Spirito* (Pl. I, 7), founded by Innocent III., and embracing a hospital, a lunatic-asylum, a foundling-institution (shown 2-4 p.m.; permesso at the office on the first floor, or in the library), an institution for girls, a refuge for the aged and infirm, and a valuable medical library (open 8-12 o'clock). The three departments first mentioned can accommodate 1000, 500, and 3000 persons respectively. The *Military Hospital* is on the opposite side of the street. The 'borgo', or settlement, of the English once lay here (comp. p. 278).

Farther on, to the left, is the church of *S. Spirito in Sassia* (Pl. 12), erected by Ant. da S. Gallo Junr. under Paul III., and the façade by Mascherino under Sixtus V. It belongs to the adjoining hospital and contains nothing noteworthy, except a bronze ciborium attributed to Palladio over the high-altar.

To the left, at the end of a side-street, rises the *Porta S. Spirito*, whence the Via della Longara leads to Trastevere (see p. 325).

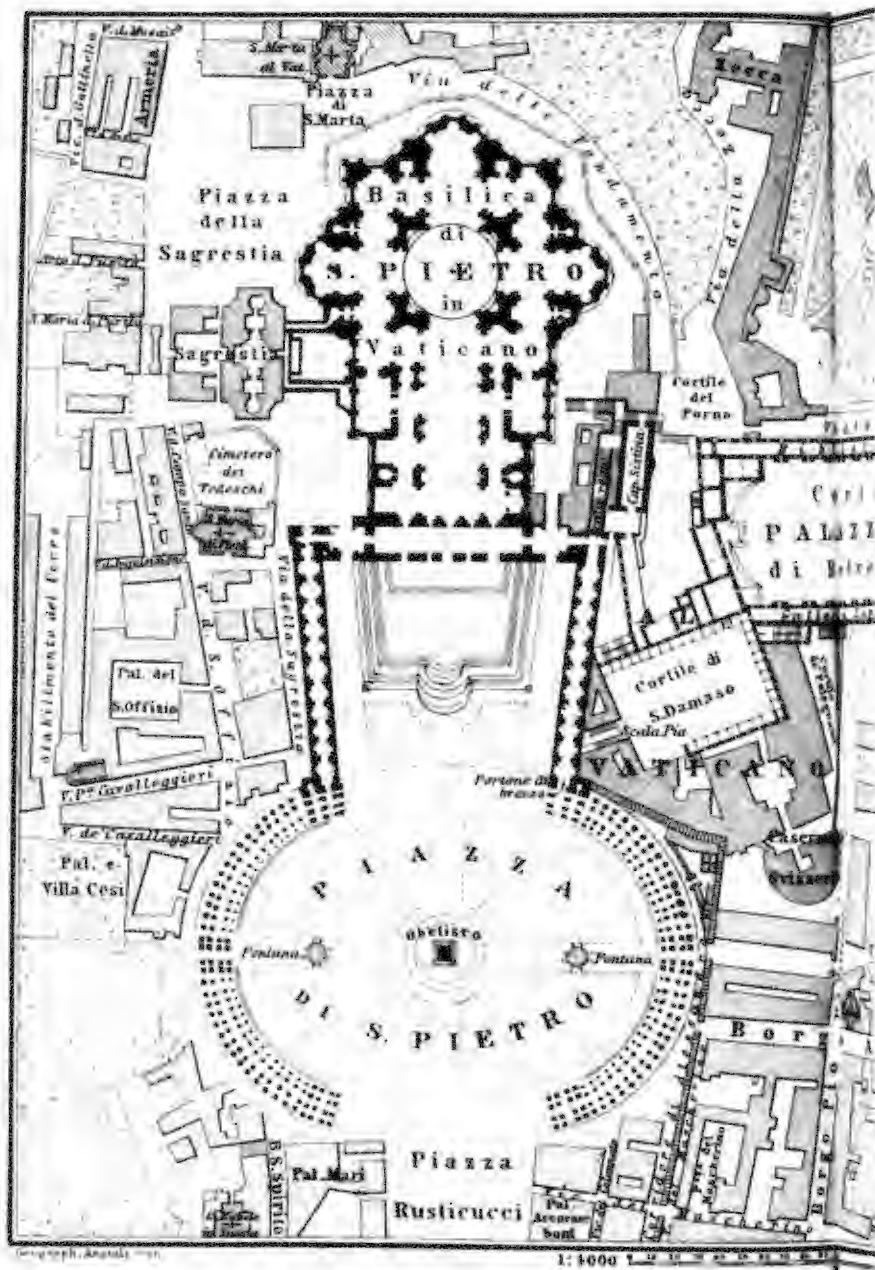
Near the colonnades, on the right, is *S. Lorenzo in Piscibus* (Pl. 10), a church of early origin, rebuilt in 1659; on the left is the small church of *S. Michele in Sassia*, formerly the church of the Friarians, rebuilt last century, with the tomb of the artist Raphael Mengs.

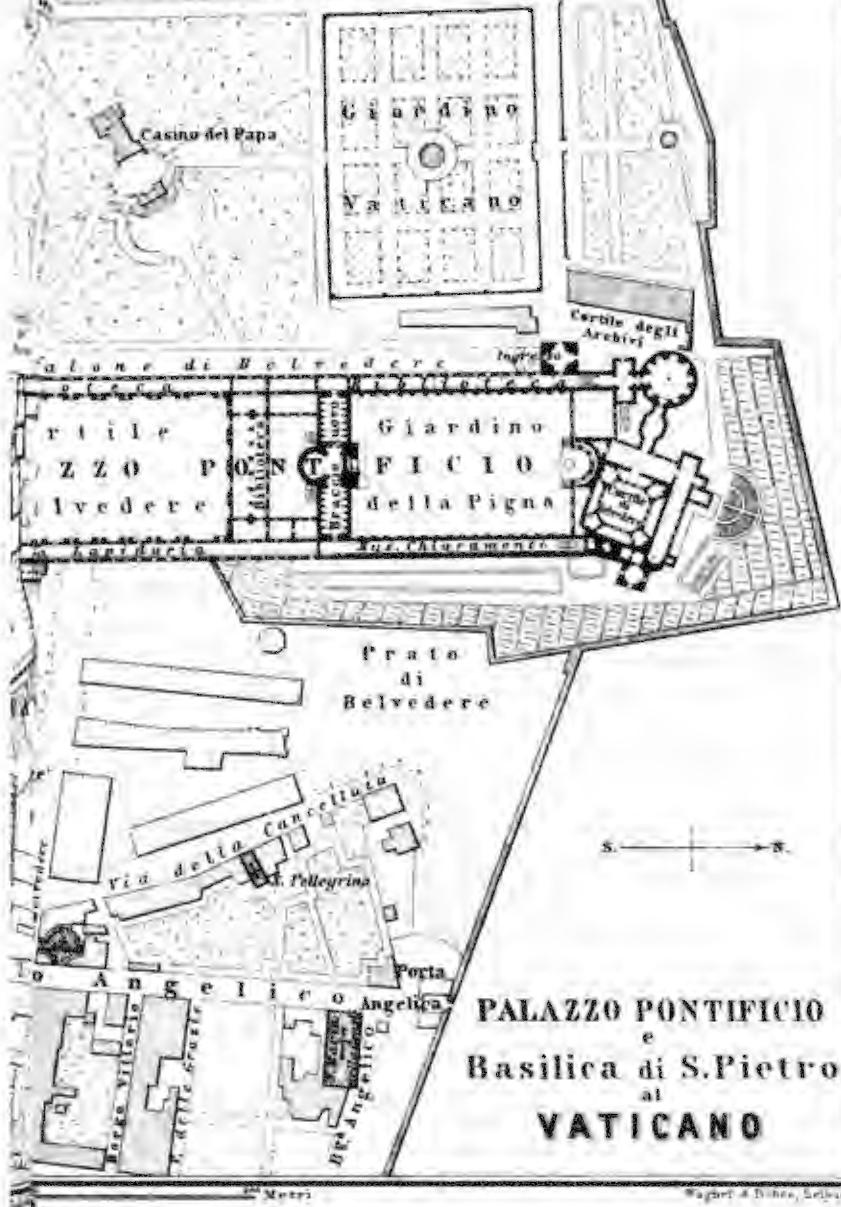
The \*\***Piazza di S. Pietro** is a square preceded by an elliptical space which is enclosed by the imposing colonnades of *Bernini* (length to the portico of the church, 370 yds.; greatest breadth 260 yds.). Each of the colonnades, which were erected in 1667, contains four series of columns of the Doric order. Three covered passages, the central of which has space for two carriages abreast, are formed by 284 columns and 88 buttresses. On the roofs are placed 162 statues of saints in Bernini's style. The cost of the construction amounted to 850,000 scudi (184,000 l.); the pavement, laid by Benedict XIII., alone cost 88,000 scudi. The effect is striking, and the piazza forms a fitting approach to the largest church in the world.

The great *Obelisk* in the centre of the piazza, which is destitute of hieroglyphics, was brought from Heliopolis to Rome by Caligula and placed in the Vatican Circus, and is the only monument of the kind at Rome which has never been overthrown.

Under Sixtus V. in 1586 this huge monument, estimated by Fontana to weigh about 500 tons, was removed on rollers from its original position, and on 10th Sept. erected under the superintendence of Domenico Fontana on its present site. Representations of this extremely difficult undertaking are frequently seen. It is related that Fontana in the construction of his









apparatus had omitted to allow for the tension of the ropes produced by the enormous weight, and that at the most critical moment, although silence was imposed on the bystanders under pain of death, one of the 800 workmen, the sailor Bresca di S. Remo, shouted: 'Acqua alle funi!' (water on the ropes), thus solving the difficulty. As a reward, his relations (of Bordighera near S. Remo) were granted the privilege of providing the palm-branches for St. Peter's on Palm Sunday.

On the pavement round the obelisk is placed an indicator of the points of the compass. At the sides are two handsome \*Fountains, 45 ft. in height, the one next the Vatican erected by Maderna, the other under Innocent XI. On each side, between the obelisk and the fountains, is a round slab of stone indicating the centres of the radii of the colonnades, each series of which appears thence as one. At the sides of the steps leading to the portico of St. Peter's, formerly stood the statues of SS. Peter and Paul which are now at the entrance to the Sacristy (p. 287), and were replaced under Pius IX. by works of De Fabris and Tadolini.

To the right, at the end of the colonnades, is the *Portone di Bronzo*, the entrance to the *Vatican*, where the Swiss guard is stationed (see pp. 116, 290).

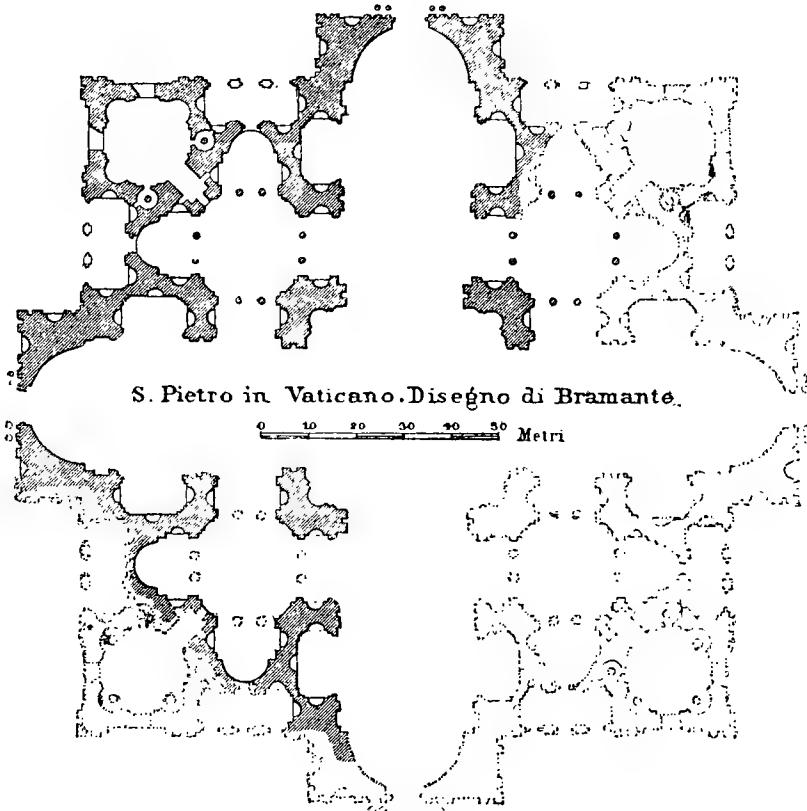
#### \*\*St. Peter's (S. Pietro in Vaticano).

The *Church of St. Peter*, like S. Giovanni in Laterano, S. Paolo, S. Croce, S. Agnese, and S. Lorenzo, is said to have been founded by the *Emp. Constantine* at the request of *Pope Silvester I.* It was erected in the form of a basilica with nave, double aisles, and transept, on the site of the circus of Nero, where St. Peter is said to have suffered martyrdom, and contained the brazen sarcophagus of the apostle. The church was approached by an entrance-court with smaller churches, chapels, and monasteries. The interior was sumptuously decorated with gold, mosaics, and marble. At Christmas, in the year 800, Charlemagne received here the Roman imperial crown from the hands of Leo III., and numerous emperors and popes were subsequently crowned here.

In the course of time the edifice had at length become so damaged that *Nicholas V.* (p. xl ix) determined on its reconstruction, and in 1450 began the posterior tribune, from the design of the Florentine *Bernardino Rossellino*. According to this, the church was to have the form of a Latin cross (i.e., with one arm longer than the others), and the choir was to be rounded internally, and to form half of a hexagon externally. The proportions were so adjusted that the choir and the transept completely enclosed the corresponding parts of the old church. The walls had risen to a height of 4-5 ft. only when it was interrupted by the death of the pope.

The work was not resumed till 50 years later, when a new impulse was given to the undertaking by the idea of *Julius II.* to erect a monument to himself during his own lifetime (p. li), for which, as there was no sufficient room in the church, it was proposed to add a chapel. For this proposal was next substituted

another, that the church itself should be altered, and that the beginning of Rossellini's building should be utilised; but this last suggestion was afterwards abandoned as being likely to interfere with the independence of the work, and it was at length resolved



to erect an entirely new edifice. The tradition, that Julius II. had invited numbers of architects, including *Giuliano da Sangallo*, to submit designs, and that **BRAMANTE** was the successful competitor, is probably true. The numbers of sketches and designs preserved in the collection of drawings in the Uffizi at Florence testify to the enthusiasm and zeal with which the various masters entered into the lists, and particularly to the assiduity with which Bramante

The original of the above plan (so far as shaded), signed, '*Bramante Arch. et pit.*', is preserved in the collection of architectural drawings in the Uffizi at Florence (vol. 49, or Cartella Grande).

revised, corrected, and perfected his designs. His aim seems to have been to crown a substruction like the Basilica of Constantine (p. 233) with a superstructure like the Pantheon. He intended the new church to be in the form of a Greek cross covered with gigantic domes, with rounded choir and transept, and an aisle adjoining each of the dome pillars and ending in small cupolas at the corners, while the entrances were to be in the axes of these aisles, opening outwards in the form of tunnel-vaulted porches. The foundation-stone was laid on 18th April, 1506, in the presence of 35 cardinals, under the choir-pillar of St. Veronica (No. 4 on the plan, p. 284).

This plan, which had the merit of majestic simplicity, was, it is well known, not adhered to. The year preceding Bramante's death (d. 1514), *Giuliano da Sangallo*, and with him *Raphael* and *Fra Giocondo da Verona* were entrusted with the superintendence of the work. The great age of the first and the third, and the early death of Raphael (d. 1520), were unfavourable to the work, and the original plan was much altered, the masters being divided between the Greek and Latin form of cross. The next directors of the work were *Antonio da Sangallo* (appointed in 1517), *Baldassare Peruzzi* of Siena (1520), and *MICHAEL ANGELO* (1546), who distinguished himself by rejecting the innovations of Antonio da Sangallo, and rescuing Bramante's ground-plan. He strengthened the pillars of the dome, simplified the form of the aisles, and planned a porch borne by ten columus, and terminating in a pediment, but this last part of his design was afterwards abandoned. Michael Angelo was most fortunate with his construction of the dome. He completed the drum of the dome, and left behind him drawings and models for the completion of the work up to the lantern, a task which was executed by *Giacomo della Porta* and *Carlo Fontana*. Notwithstanding the vastness of its dimensions, the dome presents a marvellously airy and symmetrical appearance.

After the death of Michael Angelo (d. 1564) the building of the church was continued by *Vignola*, *Pirro Ligorio*, and *Giacomo della Porta*. In 1606 the church was completed with the exception of the façade, when *Paul V.* introduced an unfortunate alteration. Contrary to the plan of Bramante and Michael Angelo, he caused the nave to be lengthened, and the present weak and unsuitable façade to be erected by *Carlo Maderna*. Lastly *Bernini* (after 1626) finished the building in a most unsuitable way. He designed two campanili to be erected on each side of the church, but the only one which was built had to be removed owing to the insecurity of the foundation. The effect was enhanced by the double colonnades erected in front, also by Bernini, in the pontificate of Alexander VII.

The new church was consecrated by Pope Urban VIII., on 18th Nov. 1626, on the 1300th anniversary of the day on which St. Silvester is said to have consecrated the original edifice. By the end of the 17th cent. the cost of building St. Peter's had amounted to

upwards of 47 million scudi (nearly 10,000,000*l.*), and the present expense of its maintenance is about 7500*l.* per annum. The new sacristy, erected by Pius VI., cost 900,000 sc. (about 180,000*l.*)

The result of these various vicissitudes is that St. Peter's is the largest and most imposing, if not the most beautiful church in the world; its area is about 18,000 sq. yds., while that of the cathedral at Milan is 10,000, St. Paul's at London 9350, St. Sophia at Constantinople 8150, and Cologne Cathedral 7400 sq. yds.

The measurements are variously stated by different authorities, but the following are approximately accurate. Length of the interior 205 yds., or including the walls 213 yds.; length of St. Paul's in London 170 yds.; cathedral at Florence 163 yds.; cathedral at Milan 148 yds.; S. Paolo Fuori le Mura 139 yds.; St. Sophia at Constantinople 118 yds. — According to the measurements of Carlo Fontana, the total length of St. Peter's, including the portico, is 232 yds.; height of nave 150 ft.; breadth of nave in front 29 yds., and at the back, behind the tribune 26 yds.; length of transept inside 150 yds. — The Dome, from the pavement to the summit of the lantern, is 403 ft. in height, to the summit of the cross 435 ft.; its diameter is 138 ft., or about 5 ft. less than that of the Pantheon. The church contains 29 altars, in addition to the high-altar, and 148 columns.

The FAÇADE, with 8 columns, 4 pilasters, and 6 semi-pilasters of the Corinthian order, is 123 yds. long, and 165 ft. in height. It is surmounted by a balustrade with statues of the Saviour and apostles, 19 ft. in height. The inscription records that it was erected by Paul V. (Borghese) in 1612. Over the central of the five entrances is the Loggia in which the new pope used to be crowned, and whence he imparted his benediction at Easter to the concourse assembled in the piazza (discontinued since the Italian occupation, comp. p. 111).

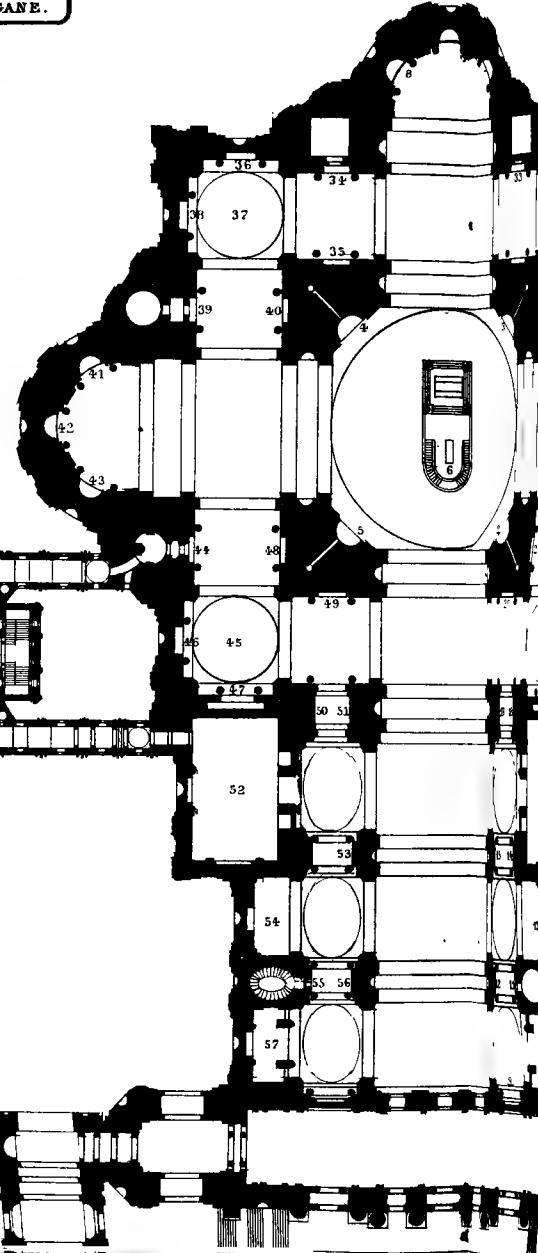
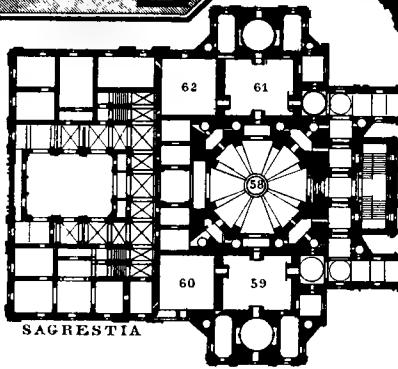
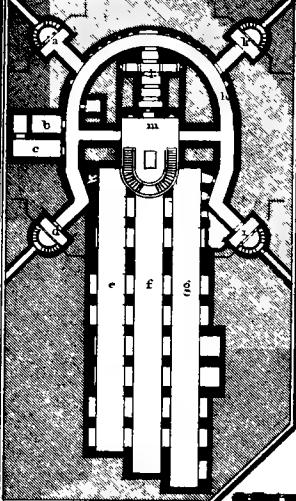
The PORTICO, the ceiling of which is magnificently decorated in stucco, is 78 yds. in length, 14½ in width, and 66 ft. in height. At the ends are equestrian statues: on the right, Constantine the Great by Bernini, on the left, Charlemagne by Cornacchini. At the entrances are antique columns of pavonazzetto and African marble.

Over the interior of the central external entrance is "St. Peter on the sea, termed '*La Navicella*', a mosaic after Giotto, formerly in the entrance-court of the earlier church, unfortunately considerably altered by Marcello Provenzale and Fr. Berretta. A copy of the original is preserved in S. Maria della Concezione in the Piazza Barberini (p. 163). — Of the five doors of the church that on the extreme right is called the PORTA SANTA, indicated by a cross, and is only opened in the years of jubilee (every 25 years; but the last celebration was in 1825). The great CENTRAL ENTRANCE is closed by the brazen "Doors which Eugene IV. caused to be executed in 1447 by Ant. Filarete and Simone (p. 1) after the model of those of S. Giovanni at Florence. The Christian subjects represented on them contrast strangely with those on the surrounding arabesques, such as Phrixus and Helle on the ram, Europa on the bull, Ganymede carried off by the eagle, etc. — The portico unfortunately detracts greatly from the effect of the whole, and, even when the spectator is at some distance off, it conceals a considerable part of the cylinder of the dome. The effect which Michael Angelo intended the dome itself to produce cannot be appreciated except from a considerable distance.

While the exterior of St. Peter's is open to criticism, the \*\*INTERIOR, notwithstanding its mereetricious enrichments (sculptures



SAGRE GROTTE  
VATIGANE.



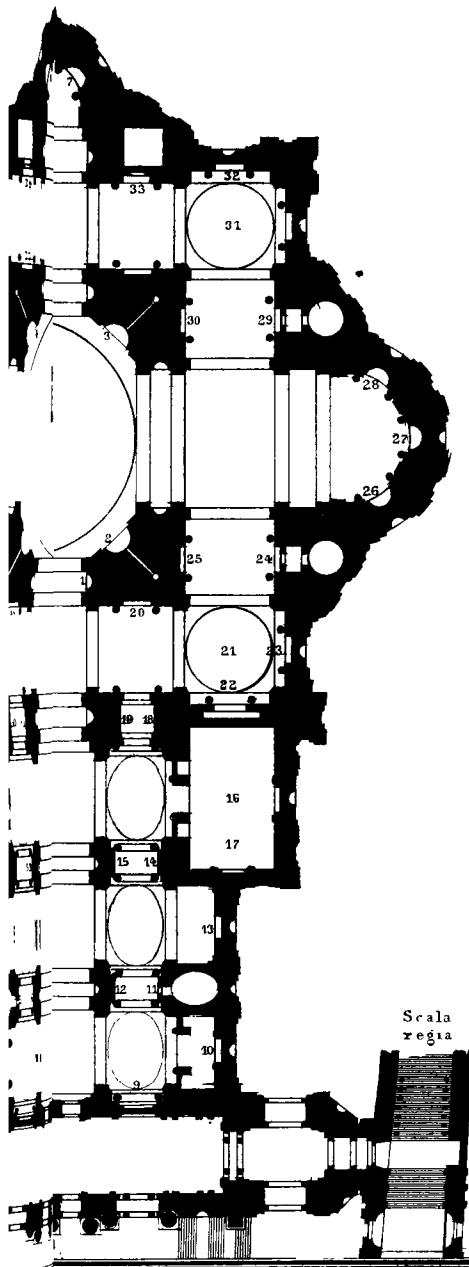
PIANTA  
della  
**BASILICA DI S.PIETRO**  
in  
**VATICANO.**

Scala

## Spiegazione de' numeri.

1. Statua di S. Pietro
2. —— di S. Longino
3. —— di S. Elena
4. —— di S. Veronica
5. —— di S. Andrea
6. —— di Pio VI.
7. Sepolcro di Urbano VIII.
8. Paolo III.
9. Museo (S. Pietro)
10. La Fetta del Michelangelo
11. Monumento di Leone XII.
12. —— di Maria Cristina di Svezia
13. Martirio di S. Sebastiano (Domenichino)
14. Sepolcro d'Ignazeno XII.
15. della contessa Matilda
16. Cappella del Sacramento
17. Sepolcro di Sisto V.
18. —— di Gregorio XIII.
19. —— di Gregorio XIV.
20. Comunione di S. Girolamo (Domenichino).
21. Cappella Gregoriana
22. Sepolcro di Gregorio XIII.
23. Madonna del Soccorso
24. Sepolcro di Benedetto XIV.
25. Messa di S. Basilio (Subleyras)
26. Quadro di Caroselli
27. —— di Valentini
28. —— di Poussin
29. Monumento di Clemente VIII.
30. Altare della Natività
31. Cappella di S. Michele Arcangelo
32. Sepoltura di S. Petronilla (Guercino)
33. Sepolcro di Clemente X.
34. —— di Alessandro VIII.
35. S. Retro guarisce il paralitico  
(Mancini)
36. Altare di S. Leone Magno
37. Cappella della Colonna
38. Sarcofago di Leone II, III e IV.
39. Monumento di Alessandro VII.
40. Caduta di Simone Mago (Varan)
41. S. Tommaso (Camuccini)
42. Sepolcro di Palestrina
43. S. Francesco (Domenichino)
44. Porta alla sagrestia
45. Cappella Clementina
46. Tomba di S. Gregorio Magno
47. Sepolcro di Pio VII.
48. Morte di Arania e Zaffra (Roncalli).
49. Trasfigurazione di Raffaello (museo)
50. Sepolcro di Leone II.
51. —— d'Innocenzo XI.
52. Cappella del Coro
53. Sepolcro d'Innocenzo VIII.
54. Cappella della Presentazione
55. Monumento di Maria Clementina Sobieski
56. Tomba della famiglia Stuarda
57. Cappella del fonte battesimale
58. Sagrestia comune
59. —— dei canonici
60. Stanza capitolare
61. Sagrestia de' beneficiati
62. Tesoro della chiesa

Scala  
regia





by Bernini and his contemporaries, coloured marble incrustation of the walls, and niches formed in the principal pillars by the same master) is strikingly impressive; and the effect is produced not so much by the vastness, as by the harmony and symmetry of its proportions. The finest features, such as the great breadth of the three arms of the cross, the four great dome-pillars, the arcades below the dome, and the diameter of the latter, are all due to *Bramante*, to whom the coffering of the tunnel-vaulting must also be ascribed.

**Interior.** On the pavement of the NAVE, close to the central door, is a round slab of porphyry on which the emperors were formerly crowned, and beyond it are stones on which are inscribed the length of several other large churches (see above; half obliterated). On each side, as far as the dome, are four pillars with Corinthian pilasters; above these a rich entablature, which bears the arches extending from pillar to pillar and the gorgeously coffered and gilded "Vaulting of the ceiling." The niches of the pillars here and in the other parts of the church contain mediocre statues of the founders of various orders. The pavement, like the walls, consists entirely of marble, inlaid from designs by *G. della Porta* and *Bernini*. — By the fourth pillar to the right is the sitting Statue of St. Peter in bronze, on a throne of white marble beneath a canopy, a work of the 5th cent., brought by Paul V. from the monastery of S. Martino. The right foot is almost entirely worn away by the kisses of devotees; in front of it two large candelabra. Above is a mosaic portrait of Pius IX., commemorating the 25th anniversary of his accession to the papal see, 16th June, 1871.

The DOME rests on four huge buttresses, 234 ft. in circumference, the niches in the lower parts of which are occupied by statues, 16 ft. in height, of (r.) St. Longinus (2) by *Bernini* and St. Helena (3) by *Bolgi*, (l.) St. Veronica (4) by *Mocchi* and St. Andrew (5) by *Duquesnoy*; above them are the four loggie of Bernini, where the greatest relics are exhibited on high festivals, on which occasions the loggie may be entered by none but the canons of St. Peter's. Above these are four mosaics of the Evangelists after the *Cav. d'Arpino*, of colossal dimensions. The frieze bears the inscription in mosaic: *Tu es Petrus et super hanc petram aedicabolo ecclesiam meam et tibi dabo claves regni caelorum*. The sixteen ribs of the vaulting of the dome are decorated with gilded stucco; between them are four series of mosaics. In the lowest the Saviour, the Virgin, and the Apostles. On a level with the lantern, God the Father, by *Marcello Provenzale*, after the *Cav. d'Arpino*.

Beneath the dome rises the imposing, but tasteless bronze CANOPY, borne by four richly gilded spiral columns, constructed in 1633 under Pope Urban VIII., from designs by *Bernini*, of the metal taken from the Pantheon (p. 195). It is 95 ft. in height, including the cross, and weighs about 93 tons. Under the canopy is the HIGH ALTAR, consecrated in 1594, where the pope only reads mass on high festivals. It stands immediately over the *Tomb of St. Peter*. The CONFESSIO, constructed by *C. Maderna* under Paul V., is surrounded by 89 ever-burning lamps. The descent to it is by a double flight of marble steps. Doors of gilded bronze, dating from the earlier church, close the niche which contains the sarcophagus of the apostle. Between the steps is the "Statue (6) of Pius VI. in the attitude of prayer, by *Canova*, 1822.

The nave is continued beyond the dome, and terminates in the TRIBUNE, containing the mediocre bronze *Cathedra Petri* of *Bernini*, which encloses the ancient wooden episcopal chair of St. Peter. On the right (7) is the monument of Urban VIII. (d. 1644) by *Bernini*; on the left (8) that of Paul III. (d. 1549) by *Gugl. della Porta*, probably under the supervision of Michael Angelo. Above is the figure of the pope pronouncing his benediction; beneath on the right Prudence, on the left Justice. The names of the bishops and prelates who on 8th Dec., 1854, accepted the new dogma of the immaculate conception of the Virgin were engraved by order of Pius IX.

Having traversed the nave and surveyed the stupendous dimensions

of the fabric, we now proceed to examine the aisles and transepts. St. Peter's contains but few pictures; those formerly here, some of which are now in the Vatican Gallery, are replaced by copies in mosaic.

**RIGHT AISLE.** Over the 'jubilee-door' St. Peter in mosaic (9), placed here by Clement X. in the year of jubilee 1675. The (1st) CHAPEL DELLA PIETÀ (10) contains an admirable early work of *Michael Angelo* (1499; p. li): "Mary with the dead body of Christ on her knees. Adjacent, to the right under the arch, is the monument (11) of Leo XII., erected by Gregory XVI., by *De Fabris*; to the left, cenotaph (12) and bronze relief-portrait of Christina of Sweden, daughter of Gustavus Adolphus, and a convert to the Romish faith. The 2nd altar (13) is adorned with the Martyrdom of St. Sebastian after *Domenichino*. Under the next arches are the monuments of (r.) Innocent XII. by *Fil. Valle* (14), and (l.) the Countess Mathilda of Tuscia (d. 1115) by *Bernini* (15), executed by order of Urban VII. who had transferred her remains from Mantua hither. On the right the (3rd) CHAPEL OF THE HOLY SACRAMENT (16), closed by an iron gate, contains an altar-piece by *Pietro da Cortona*; right, the finely executed "Monument (17) of Sixtus IV. (d. 1484) in bronze, by *Ant. Pollajuolo* (1493). Julius II. (of the della Rovere family, like Sixtus), who was the first to resume the construction of the church after Nicholas V., is also interred here. Under the next arch: right, the monument (18) of Gregory XIII., the rectifier of the calendar (d. 1585), by *Camillo Rusconi*; left, the plain sarcophagus (19) of Gregory XIV. Opposite (now concealed by the council barriers), over the altar by the principal buttress, is the Communion of St. Jerome (20), after *Domenichino* (original in the Vatican). On the right, the GREGORIAN CHAPEL (21), erected under Gregory XIII. from the design of *Michael Angelo*, at a cost of 80,000 scudi; here to the right is the "Monument (22) of Gregory XVI. (d. 1846), by *Amici* (1854); below it a relief, representing the dissemination of Christianity. Above the altar is the "Madonna del Soccorso (23), from the old church of St. Peter, dating from about 1118; under it is the tomb of St. Gregory of Nazianzus (d. 390). Under the following arch: right, the tomb (24) of Benedict XIV.; left, altar (25) with the mass of St. Basilus, after *Subleyras*.

The RIGHT TRANSEPT was used by the Ecumenical Council for its meetings in 1870. By the tribune, three altars with pictures by *Caroselli* (26), *Valentin* (27), and *Poussin* (28), representing the Martyrdom of St. Erasmus.

**PROLONGATION OF RIGHT AISLE.** Under the arch: right, "Monument (29) of Clement XIII. (Rezzonico of Venice, d. 1769), by *Canova*; figure of the pope and the two lions worthy of inspection; left, altar of the Navicella (30) with Christ and Peter on the sea, after *Lanfranco*. Right, the CHAPEL OF THE ARCHANGEL MICHAEL (31), the "Archangel, after *Guido Reni*; in a straight direction, Burial of St. Petronella (32), after *Guercino*. Under the (left) following arch: right, monument (33) of Clement X.; Raising of Tabitha by Peter, after *Costanzi*. — We now pass the principal tribune, and enter the —

**W. DIVISION OF LEFT AISLE.** Immediately on the right is the monument (34) of Alexander VIII. (Ottoboni of Venice, d. 1691), by *Arrigo di S. Martino*; left, Healing of the lame man by Peter and John (35), after *Mancini*; farther on, right, the altar (36) of Leo I. with a marble relief by *Algardi* (about 1650), representing the Retreat of Attila. Facing the visitor is the CAPPELLA DELLA COLONNA (37), containing a highly revered "Madonna from a pillar of the older church. Beneath the altar an ancient Christian sarcophagus (38), with Christ and the apostles in front, containing the remains of Leo II. (d. 683), Leo III. (d. 816), and Leo IV. (d. 855). Turning hence to the left, we first perceive on the right, over the small door (of egress), the unattractive monument (39) of Alex. VII. (d. 1667) by *Bernini*. Opposite is an altar (40) with an oil-painting (on slate) by *Fr. Vanni*, Punishment of Simon Magus.

The LEFT TRANSEPT, with its tribune and three altars, is next entered. It contains confessional for eleven different languages, as the inscriptions indicate. By the pillar of S. Veronica, below the statue of S. Julian, is an elevated seat, whence on high festivals the grand-penitentiary dispenses absolution. Over the first altar on the right, St. Thomas (41), by *Camuccini*; in front of that in the centre, the tomb (42) of the great composer Palestrina (1520-94), whose works are still performed in St. Peter's; altar-piece, Crucifixion of Peter, after *Guido Reni*; left, St. Francis (43), after *Domenichino*.

The portal to the right under the following arch (44) leads to the Sacristy; above it the monument of Pius VIII. by *Tenerani*. To the left (48), Death of Ananias and Sapphira, after *Roncalli*. From this point the effect of the dome, tribune, and transept collectively is best appreciated. Then the CLEMENTINE CHAPEL (45), erected by Clement VIII. (1592-1605); below the altar (46) on the right reposes Gregory I., the Great (590-644); altarpiece after *Andr. Sacchi*; facing us, the "Monument (47) of Pius VII. (d. 1823), by *Thorvaldsen*. — We now turn to the left, and perceive below the arch, on the left, the mosaic copy of Raphael's Transfiguration (49), four times the size of the original. — Opposite, to the right, begins the —

LEFT AISLE. Here, under the arch on the right, the monument (50) of Leo XI. (d. 1605) by *Algardi*, with a relief of the recantation of Henry IV. of France; left, monument (51) of Innocent XI. (d. 1689) by *C. Maratta*, with relief of the delivery of Vienna by King John Sobieski. The large CHOIR CHAPEL (52), gorgeously decorated by *Della Porta* with stucco and gilding, contains the tombstone of Clement IX. (d. 1721) and two organs. Here on Sundays ceremonies accompanied by beautiful musical performances frequently take place; ladies only admitted when provided with black dress and veil, gentlemen also in black (evening-dress). — Beneath the arch, to the right over the door, is the tomb in which the most recently deceased pope rests until the completion of his tomb and monument elsewhere; Pius IX. (d. 1878) lay here till July 12th, 1881, when his body was transferred to S. Lorenzo Fuori le Mura (see p. 180). To the left, the "Monument (53) of Innocent VIII. (d. 1492), by *And. Piet. Pollajuolo*. Then on the right an altar (54) with Mary's first visit to the Temple, after *Romanelli*. Under the arch to the right, over the door which leads to the dome, the eye of the English traveller will rest with interest upon the monument (55) of Maria Clementina Sobieski (d. 1735 at Rome), wife of Charles Edward, the young Pretender, and to the left the tomb (56) of the last of the Stuarts, by *Canova* (1819), with busts of 'James III.' and his sons Charles Edward, and Henry, better known as Cardinal York. In the last chapel (57) on the right is a font consisting of the cover of a sarcophagus from the mausoleum of Hadrian. Over the altar, Baptism of Christ, after *Maratta*.

The SACRISTY (entrance by the grey marble portal, ground-plan 44; visited most conveniently 9-11 a.m.), erected in 1775 by Pius VI. from designs of *C. Marchionne*, consists of three chapels in a corridor adorned with ancient columns and inscriptions.

At the entrance the statues of (r.) St. Peter and (l.) St. Paul, executed under Pius II. by *Mino del Regno*, and formerly in the Piazza of St. Peter. The central chapel, SAGRESTIA COMUNE (58), octagonal in form, is embellished with eight columns of bigio from the villa of Hadrian at Tibur. A guide (1½ fr.) is found here to show the others. Left, the SAGRESTIA DEI CANONICI (59), with the Cap. dei Canonici, altar-piece by *Francesco Penni* (Madonna with SS. Anna, Peter, and Paul), opposite to which is a "Madonna and Child by *Giulio Romano*. Adjacent is the STANZA CAPITOLARE (60), containing "Pictures from the old Confessio, by *Giotto* (Christ with a cardinal, Crucifixion of Peter, Execution of Paul), and fragments of the "Frescoes by *Melozzo da Forli* from the former dome of SS. Apostoli (angels with musical instruments and several heads of apostles). On the right, the SAGRESTIA DE' BENEFIZIATI (61), with an altar-piece by *Muziano*, the Delivery of the Keys. Contiguous is the TREASURY (62) of St. Peter's, containing jewels, candelabra by *Benvenuto Cellini* and *Michael Angelo*, the dalmatica worn by Charlemagne at his coronation, etc. — Over the sacristy are the ARCHIVES of St. Peter's with ancient MSS., e.g. Life of St. George, with miniatures by *Giotto*; also a few classical authors. The treasury and archives are seldom shown.

The SAGRE GROTTE VATICANE, consisting of passages with chapels and altars beneath the pavement of the present church, also deserve a visit. The so-called 'Grotte Vecchie' are only shown by special permission of the Pope (which lady-visitors require in the

case of the others also). For admission to the 'Grotte Nuove' apply at the sacristy (see 1/2 fr.). Entrance, see ground-plan, *a*.

The **Grotte Nuove**, situated under the dome, consist of a corridor in the form of a horse-shoe, which encloses the Confessio. In the four great buttresses which support the nave, steps descend to as many CHAPELS: *a*. St. Veronica, *b*. St. Helena, *c*. St. Longinus, *d*. St. Andrew. — In the CHAPEL OF S. MARIA DE PORTICU (*b*), to the right by the entrance, is St. Matthew, on the left, St. John, both from the tomb of Nicholas V. (d. 1455); over the altar a Madonna by *Simone Memmi*, from the colonnade of the old church, much injured. Outside the chapel, on the right, a mosaic: Christ between SS. Peter and Paul, from the tomb of Emp. Otho II. — In the CHAPEL OF S. M. PREGNANTUM (*c*), at the entrance, the two SS. James, from the tomb of Nicholas V.; half-figure of Boniface VIII.; angels in mosaic, after *Giotto*. Here, and throughout the whole corridor, are preserved numerous reliefs of the 15th cent. from the tombs of the popes; among them, on the right, a Madonna with St. Peter and St. Paul (*h*) by *Mino da Fiesole*. Reliefs from the tomb of Paul II.: Hope, Faith, Charity, and the Last Judgment. On the left, by the sides of the entrance to the Confessio, marble "Reliefs (*m*) of the martyrdom of SS. Peter and Paul, from the tombstone of Sixtus IV. Opposite the entrance of the shrine the large "Sarcophagus of the prefect Junius Bassus (d. 389), with admirable sculptures from the Old and New Testament, found here in 1595. The CONFESSIO, or Shrine of SS. Peter and Paul, in the centre of the circular passage, is richly decorated with gold, jewels, etc. Over the altar, which was consecrated in 1122, are two ancient pictures of St. Peter and St. Paul. The sarcophagus of St. Peter (formerly in the catacombs on the Via Appia, then in the Lateran) has been preserved here since the 15th century.

The **Grotte Vecchie** are about 147 ft. long and 57 ft. wide. The pavement was originally that of the ancient church, and lies 11 ft. below that of the present church. These vaults contain the tombs of many popes and princes. In *e*. those of Nicholas I. (d. 867), Gregory V. (d. 999), and Emp. Otho II. (d. at Rome, 983). At the end of *f*. that of Alexander VI. (d. 1503). In *g*. those of Hadrian IV. (Nicholas Breakspeare, the only English pope, d. 1159), an old sarcophagus in granite; Pius II. (Æneas Sylvius Piccolomini, d. 1464), an early-Christian sarcophagus; Pius III. (d. 1503), Boniface VIII. (d. 1303), Nicholas V. (Thomas of Sarzana, d. 1455), and Paul II. (d. 1471), these four by *Mino da Fiesole*; Urban VI. (d. 1389); Marcellus II. (d. 1555), in an early-Christian sarcophagus; Cardinal Fonseca (d. 1422).

The \*ASCENT OF THE DOME is permitted on Thursdays, 8-11 (but admission is usually obtained without difficulty on other days also). Visitors knock at the door in the left aisle (Pl. 55). Eight flights of easy steps, 142 in all, ascend to the roof. The walls bear memorial-tablets of royal personages who have performed the ascent. On the roof a number of domes and small structures are seen, some of which serve as dwellings for the workmen and custodians.

One of the eight octagonal chambers in the pillars which support the dome contains a "Model of the church by *Michael Angelo* and his predecessor *Ant. da Sangallo*, for admission to which a separate permission, obtainable by special recommendation only, must be procured; here, too, a model of the ancient throne of St. Peter is preserved.

The DOME rises 308 ft. above the roof, and is 630 ft. in circumference. The visitor will observe the huge hoops of iron by which the dome was strengthened in the 18th cent., when threatening fissures had begun to appear. The gallery within the dome affords a striking view of the interior. An easy staircase ascends between the outer and inner dome to the \**Lantern*, which commands a view

of the whole church and its environs. A narrow iron staircase, admitting one person only at a time, ascends to the copper ball on the summit, which can contain 16 persons, but affords no view.

Ascending by St. Peter's, to the left beyond the colonnades (the way to the Vatican gallery of statues, see p. 310, and Plan, p. 280), we reach, on the left near the sacristy, the **Cimitero dei Tedeschi**, the most ancient Christian burial-ground, instituted by Constantine, and filled with earth from Mt. Calvary. In 1779 it was granted to the Germans by Pius VI. Adjacent is the church of *S. Maria della Pietà in Campo Santo* (Pl. I, 4, 4), adjoining which is the German and Flemish refuge for pilgrims.

Near it is situated the *Palace of the SS. Offizio*, or Inquisition, now a barrack. That tribunal was established in 1536 by Paul III. by the advice of Card. Caraffa, afterwards Pope Paul IV., and this edifice was assigned to it by Pius V.

#### The Vatican.

The *Vatican Palace*, the largest in the world, was originally a dwelling-house for the popes, erected by Symmachus (p. 278) near the anterior court of the old church of St. Peter, and afterwards gradually extended. Charlemagne is believed once to have resided here. This building having fallen to decay during the tumults of the following centuries, Eugene III. erected a palace near St. Peter's, which was greatly enlarged by Nicholas III. The Vatican did not, however, become the usual residence of the popes until after their return from Avignon, when the Lateran was deserted. After the death of Gregory XI. the first conclave was held in the Vatican in 1378, which resulted in the schism. In 1410 John XXIII. constructed the covered passage to the castle of S. Angelo. In 1450 Nicholas V. (p. xlix), with a view to render the Vatican the most imposing palace in the world, determined to unite in it all the government-offices and residences of the cardinals. The small portion completed by him, afterwards occupied by Alexander VI. and named *Tor di Borgia*, was extended by subsequent popes. In 1473 the *Sistine Chapel* was erected by Sixtus IV., and about 1490 the *Belvedere*, or garden-house, by Innocent VIII. Bramante, under Julius II., united the latter with the palace by means of a great court, which under Sixtus V. was divided by the erection of the library into two parts, the anterior court and the Giardino della Pigna. The *Loggie* round the Cortile di S. Damaso were also constructed by Bramante. In 1534 Paul III. founded the *Pauline Chapel*, and Sixtus V. the *Library* and the present residence of the popes, which last was completed by Clement VIII. (1592-1605). Urban VIII. erected the *Scala Regia* from Bernini's design, Pius VII. the *Braccio Nuovo* for the sculptures, Gregory XVI. the *Etruscan Museum*, and Pius IX.

closed the fourth side of the Cortile di S. Damaso by covering and reconstructing the great staircase which leads from the arcades of the piazza into the court. The palace now possesses 20 courts, and is said to comprise 11,000 halls, chapels, saloons, and private apartments. By far the greater number of these are occupied by collections and show rooms, a comparatively small part of the building being set apart for the papal court. A law passed on 13th May, 1871, secures to the Vatican, the Lateran, and the papal villa at Castel Gandolfo the privilege of extritoriality.

The PRINCIPAL ENTRANCE to the Vatican (*Portone di Bronzo*) is at the end of the right colonnade of the Piazza of St. Peter. Within the gate visitors formerly proceeded, immediately beyond the Swiss guard, to a flight of steps to the right, by which however they are now conducted by a Swiss to the Maggiordomato only (p. 116) to receive their permesso. The steps, originally uncovered, but altered by Pius IX., lead to the CORTILE DI S. DAMASO, a court which derives its name from the fountain of St. Damasus erected here by Innocent X., and sometimes called *Cortile delle Loggie* from the Loggie of Bramante (p. lii) by which it is bounded on three sides. On the right is the wing occupied by the Pope. On the left a door with the inscription *Adito alla Biblioteca ed al Museo* (now available for readers in the library only; collection of antiquities, see p. 306). The loggie on the first floor are embellished with paintings by Giovanni da Udine (freely but judiciously retouched), those on the second floor by Raphael (p. 303).

PERMESSI for the Vatican, and HOURS OF ADMISSION, see p. 116. The visitor should be well provided with 50 c. notes and copper money, as fees are exacted from him at a dozen different places (in each department  $\frac{1}{2}$  fr., frequent visitors 25 c.). The ciceroni who proffer their services at the entrance are generally ignorant and importunate.

Apartments not usually shown at present are enclosed within square brackets in the following description.

#### A. Paintings.

*Cappella Sistina. Raphael's Stanze and Loggie. Picture Gallery.*

(*Comp. Plan, p. 292.*)

Permesso, see p. 116. The name of each department where it is shown is deleted by the custodian. Catalogue of the picture-galleries and decorative paintings by *Ercole Massi*, in Ital. 2 fr., Engl. 4 fr., abridgment in French 2 fr.

We pass the entrance with the Swiss guard and proceed to the SCALA REGIA, a magnificent flight of steps, constructed by *Antonio da Sangallo Junr.*, and restored by *Bernini* under Alexander VII., covered with tunnel-vaulting borne by Roman columns. We mount these steps and pass through a door to the *Staircase on the Right*, which ascends to the first floor, where we are admitted by a side-entrance to the Sistine Chapel (see below), indicated by an inscription. On the second floor are Raphael's Stanze and Loggie (p. 296), and on the third the picture-gallery (p. 304).

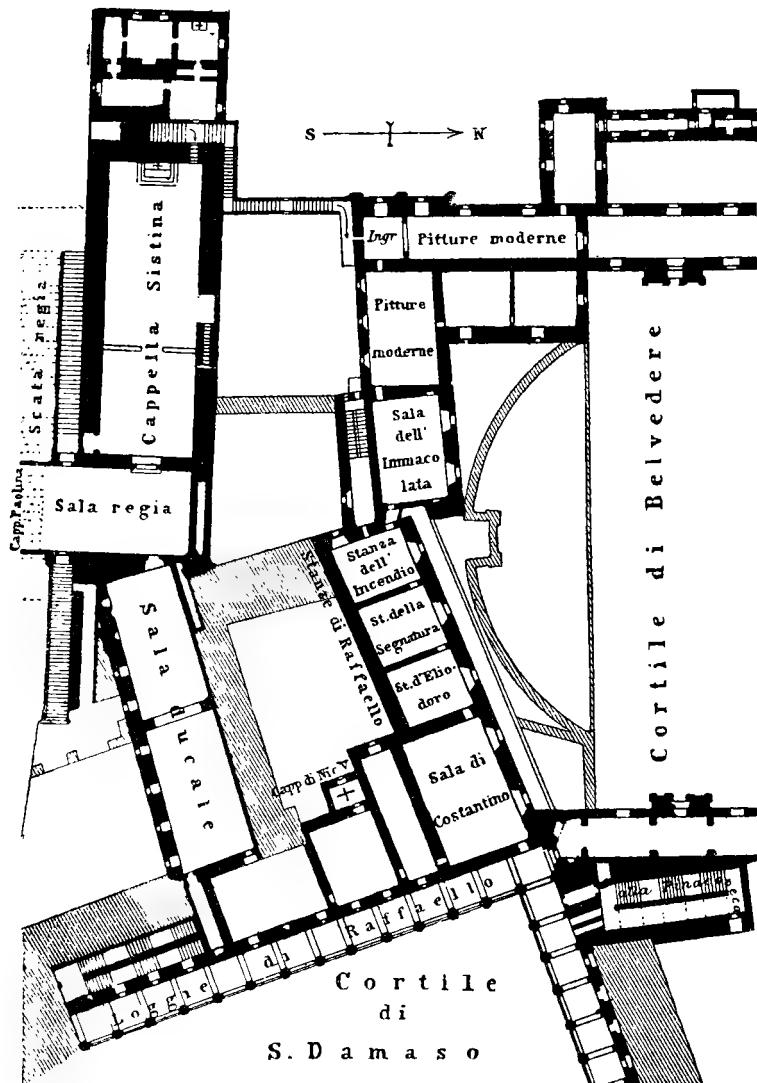
\*\*CAPPELLA SISTINA. SALA REGIA. SALA DUCALE.  
CAPPELLA PAOLINA.

The \*\***Sistine Chapel** was erected under Sixtus IV. by *Baccio Pintelli* (?) in 1473; length 133 ft., width 45 ft., six windows on each side above. Beautifully decorated marble screens enclose the space set apart for religious solemnities. The lower part of the walls was formerly hung with Raphael's tapestry on the occasion of festivals, while the upper part, with the exception of the wall of the altar, is decorated with interesting frescoes by Florentine masters of the 15th cent. (p. *xlix*; best light in the morning).

These **FRESCOES** represent parallel scenes from the life of Christ (right) and Moses (left), beginning at the altar, and meeting on the entrance-wall. Left: 1. (by the altar) *Perugino*, Moses with his wife Zipporah journeying to Egypt, Zipporah circumcises her son (sometimes attributed to *Luca Signorelli*, or with more probability to *Pinturicchio*); \*2. *Sandro Botticelli*, Moses kills the Egyptian, drives the shepherds from the well, kneels before the burning bush; 3. *Cosimo Rosselli*, Pharaoh's destruction in the Red Sea; 4. *Cosimo Rosselli*, Moses receives the Law on Mt. Sinai, Adoration of the calf; 5. *S. Botticelli*, Destruction of the company of Korah, and that of the sons of Aaron; 6. *Luca Signorelli*, Moses as a law-giver, Investiture of Aaron, Mourning over the body of Moses, with boldly drawn male figures. — Adjoining the latter, on the entrance-wall: *Salviati*, Contest of the Archangel Michael for the body of Moses, now entirely repainted. — Right: 1. *Perugino*, Baptism of Christ; 2. *S. Botticelli*, Christ's Temptation; vigorous and finely individualised; \*3. *Dom. Ghirlandajo*, Vocation of Peter and Andrew, completed about 1484, in a dignified and severe monumental style; 4. *C. Rosselli*, Sermon on the Mount, Cure of the leper; \*5. *Perugino* (who, according to Vasari, was assisted by *Bartol. della Gatta*), Christ giving the keys to Peter, one of the master's finest monumental works, in spite of defects in the composition; 6. *C. Rosselli*, Last Supper. — On the entrance-wall: Resurrection of Christ, originally by *D. Ghirlandajo*, renewed by *Arrigo Fiammingo*. — On the pillars between the windows 28 popes by *S. Botticelli*, not easily distinguishable.

The \*\***CEILING** (p. *lii*) was begun by Michael Angelo on 10th May, 1508, and, as proved by existing documents, completed in the autumn of 1512 (although the master's biographers have stated that he executed the work 'in 22 months'). Whether the ceiling of the Sistine Chapel, or the Stanze of Raphael are to be regarded as the culminating effort of modern art, has long been a subject of controversy. The merit of uniformity of thought and compactness of composition, must be awarded to the ceiling-painting, and these attributes are the more worthy of admiration, as the subjects of the whole series had not been agreed upon from the outset. The pictorial enrichment of the ceiling was at first to be limited to the

figures of the Twelve Apostles, but Michael Angelo, perceiving the poverty of the design, prevailed on the pope to allow him to extend it. In order to connect the different scenes, Michael Angelo invent-



ed an imaginative structure with columns, pillars, and cornices in bronze and marble, which rises from the walls, and encloses in the middle of the ceiling (which is vaulted, with a flat surface in the middle) nine sections of different sizes. The lifelike figures which step forth from the architectural members, some of them in their natural colour, and others of a bronze tint, impart to the background such animation and significance, as to render it an admirable introduction to the large central pictures. It is here that the spectator will become fully aware of the importance to a painter of a thorough acquaintance with architectural designs, and of the extent to which Michael Angelo availed himself of such acquaintance.

A description of the CENTRAL SCENES may be given nearly in the words of Ascanio Condigi, a pupil of Michael Angelo, who in 1553 wrote the master's life before the death of the latter. — 'In the *1st Section* of the ceiling (reckoned from the altar), which is one of the smaller ones, you observe in the air God Almighty, who with the motion of his arms separates light from darkness. — In the *2nd Section* he creates the two great lights of the world, his outstretched right hand touching the sun, and the left the moon. Around him are several angels, one of whom (to the left) hides his face, and presses close to the Creator, as if to screen himself from the baneful influence (dazzling light) of the moon. In the same section God is again represented as engaged in creating the herbs and plants on the earth. He is pourtrayed with such art, that wherever you turn he appears to follow you, showing his whole back down to the soles of his feet, — a very excellent work, proving what can be done by foreshortening. — In the *3rd Section* God the Lord appears in the air surrounded with angels, regarding the waters, and commanding them to bring forth all those kinds of animals which that element nourishes. — In the *4th Section* the creation of man is represented, and God is seen with outstretched arm and hand, as if prescribing to Adam what to do, and what to abstain from. With his other arm he encloses a group of angels (the figure immediately behind the shoulder of the Father bears distinctly female features, and it is a not improbable conjecture that the master meant here to represent the uncreated Eve). — In the *5th Section* God draws from Adam's side the woman, who with folded hands stretched out towards God, bows herself with a sweet expression, so that it seems she is thanking him, and that he is blessing her. — In the *6th Section* the Demon, in human form from the waist upwards, and otherwise a serpent, coils himself round a tree; he converses with Adam and Eve, whom he persuades to disobey their Creator, and hands the forbidden fruit to the woman. In the second part of the section you see the pair, driven out by the angel, fleeing terrified and sad from the face of God. — In the *7th Section* the sacrifice of Abel and Cain is represented. — In the *8th Section* is seen the Flood, with Noah's Ark on the water at a

distance, and a few persons clinging to it in hopes of saving themselves. Nearer is a boat crowded with people, which, owing to its undue load, and to the numbers of violent shocks of waves, is already shipping water, and threatening to sink, and it is indeed a strange thing to see the human race perishing so miserably in the waves. Still nearer the eye appears above the water the top of a mountain, where a number of men and women have sought refuge as if on an island; they show different emotions, but they all cower, miserable and terrified, under a tent stretched over a tree, to shelter themselves from the excessive rain. And in this scene the wrath of God is represented with great art, for he sends upon them lightnings, waters, and storms. There is also another mountain-top on the right side with a group of people on it in similar distress, but it would take too long to describe each one of them. — In the 9th Section, the last, is narrated the story of Noah, who, when lying drunken and naked on the ground, is mocked by his son Ham, but is being covered by Shem and Japheth'.

On the lower part of the vaulting are the \*\*PROPHETS AND SIBYLS in earnest contemplation, surrounded by angels and genii. To the left of the altar: 1. *Jeremiah*, in a profound reverie; 2. *Persian Sibyl*, reading; 3. *Ezekiel*, with half-opened scroll; 4. *Erythraean Sibyl*, sitting by an open book; 5. *Joel*, reading a scroll; 6. (over the door) *Zacharias*, turning the leaves of a book; 7. *Delphian Sibyl*, with an open scroll; 8. *Isaiah*, his arm resting on a book, absorbed by divine inspiration; 9. *Cumaeian Sibyl*, opening a book; 10. *Daniel*, writing; 11. *Libyan Sibyl*, grasping an open book; 12. (above the Last Judgment) *Jonah*, sitting under the gourd. 'All these are truly wonderful', says Condivi, 'both owing to the attitudes, and to the ornamentation, and the variety of the drapery. But most wonderful of all is the prophet Jonah who sits at the top of the vaulting. His body is foreshortened towards the inside, towards the part nearest the beholder's eye, while the legs project outside, in the more distant part: a marvellous work, for so great is the skill of Michael Angelo in foreshortening and perspective'.

In the pointed arches and lunettes of the vaulting are the ancestors of the Saviour in calm expectation. In the four corner-arches: on the altar-wall, right, the Israelites in the wilderness with the brazen serpent; left, king Artaxerxes, Esther, and Haman. On the entrance-wall, left, David and Goliath, right, Judith.

Nearly 30 years later than this ceiling Michael Angelo painted on the altar-wall the \*\*LAST JUDGMENT, 64 ft. in width, completed under Paul III. in 1541. Careful and repeated study alone will enable the spectator to appreciate the details of this vast composition, which is unfortunately blackened by the smoke of centuries, and unfavourably lighted. To fathom the religious views and artistic designs of the talented master is a still more difficult task. On the right of the figure of Christ as Judge hover the saints

drawn back by devils and supported by angels, on his left the sinners in vain strive to ascend; above are two groups of angels with the Cross, the column at which Christ was scourged, and the other instruments of his sufferings; in the centre Christ and the Virgin, surrounded by apostles and saints; below the rising dead is hell, according to Dante's conception, with the boatman Charon and the judge Minos, whose face is a portrait of Biagio of Cesena, master of the ceremonies of Paul III., who had censured the picture on account of the nudity of the figures. Paul IV., who contemplated the destruction of the picture on this account, was persuaded, instead, to cause some of the figures to be partly draped by *Daniele da Volterra*. Clement XII. caused this process to be extended to the other figures by *Stefano Pozzi*, whereby, as may be imagined, the picture was far from being improved.

Most of the solemnities at which the Pope officiates in person take place in the Sistine Chapel (see pp. 112, 113).

Adjacent to the Sistine Chapel on the E. is the —

**Sala Regia**, which is shown by custodians of the Sistine Chapel only by special request. It was built by *Antonio da Sangallo Junr.*, as an entrance hall to the Sistine Chapel, and was originally destined for the reception of foreign ambassadors. The cornicings of the ceiling are by *Perino del Vaga*, and those over the doors by *Daniele da Volterra*.

The mediocre FRESCOES of *Vasari*, *Salviati*, and the *Zuccari*, represent, according to the titles inscribed below them: on the window-wall, to the right, scenes from the Night of St. Bartholomew (the inscription *Strages Hugenotorum*, etc., which was once under them, has been obliterated). On the wall opposite the entrance, the door in which leads to the Sistine, the Alliance of the Spanish and Venetians with Paul V., Battle of Lepanto in 1571; on the end-wall, Gregory VII. acquitting the Emp. Henry IV. (door to the Pauline), Conquest of Tunis. On the entrance-wall, Gregory XI. returning from Avignon, Alexander III. absolving Fred. Barbarossa.

The **Sala Ducale**, which adjoins the Sala Regia, constructed by *Bernini*, is decorated with frescoes and landscapes by *Bril*.

[From the Sala Regia a door to the left, with the inscription '*Paulus III. P. M.*', leads into the **Pauline Chapel** (*Cappella Paolina*), built in 1540 by *Antonio da Sangallo Junr.* for Paul III. Here also are two frescoes by *Michael Angelo*, painted by him at a very advanced age: on the left, the Conversion of St. Paul, on the right, the Crucifixion of St. Peter. The other pictures are by *Lor. Sabbatini* and *F. Zuccaro*, the statues in the corners by *P. Bresciano*. The chapel is used on the first Sunday in Advent for the *Quarant' Ore*, or exposition of the host during 40 hrs., when, as well as on Holy Thursday, it is brilliantly illuminated.]

RAPHAEL'S \*\*STANZE AND \*\*LOGGIE. \*CAPPELLA NICCOLINA  
(DI S. LORENZO). \*\*PICTURE GALLERY.

(*Comp. the Ground-Plan, p. 292.*)

We follow the staircase mentioned at p. 290, passing the present entrance to the Sistine Chapel, and ascend thence to the right 63 steps, to the second floor, where we knock at the white door, through which Raphael's Stanze and Loggie at present are entered from the back. Sticks and umbrellas are left at the door. In front and to the right are two rooms with indifferent modern pictures, chiefly representing scenes from the lives of persons canonised by Pius IX. We traverse that to the right, and then a saloon, the *Sala dell' Immacolata*, decorated by *Podesti*, by order of Pius IX., with frescoes relating to the doctrine of the Immaculate Conception of the Virgin, promulgated on 8th Dec., 1854 (*comp. p. lx*). — The door in a straight direction leads to the *Stanza dell' Incendio* (see p. 301), adjoining which are the *Stanza della Segnatura* (see below), the *Stanza d'Eliodoro* (p. 300), and the *Sala di Costantino* (p. 302). From the last of these we enter the *Loggie*, see p. 303.

The *Principal Entrance*, which was formerly often available, is in the Cortile di S. Damaso, whence the staircase mentioned at p. 290 ascends to the *Loggie*, from which the *Stanze* are then entered. — The following description begins with the *Stanze*.

\*\*Raphael's Stanze. The frescoes executed by *Raphael* in 1508-1520 in the papal apartments (*Stanze or Camere*) of the Vatican, by order of the Popes Julius II. and Leo X., are unquestionably the foremost among the creations of the master and are rivalled by no modern works of art in existence except the ceiling-paintings in the Cappella Sistina (p. 291). The work, however, in its entire grandeur had not been planned, nor the task committed to Raphael from the outset. Julius II. originally intended these rooms to be decorated in a much simpler style, and he entrusted the task to *Perugino*, *Sodoma*, and other painters of Umbria and Siena. Among these was the young Raphael, who had probably been introduced by *Perugino*, and who after the completion of the first frescoes became so prominent among his fellows, that the work was then entrusted to him exclusively. Raphael did not, however, live to complete his task, and it was finished by his pupils. The earliest pictures in the first and second stanza only are by Raphael's hand. For each of these paintings he received 1200 gold scudi (nearly 500 pounds). They were seriously injured during the plundering of Rome in 1527, but were restored by *Carlo Maratta* under Clement XI. They are enumerated here chronologically (*comp. also p. liii*).

I. **Stanza della Segnatura**, so named from the fact that the papal letters were signed here. Its decoration was undertaken by Raphael in 1508, at the age of 25, and completed in 1511. The sections of the vaulting of the apartment had already been arranged by *Sodoma*. On the four circular and quadrangular spaces Raphael painted allegorical figures and Biblical and mythological scenes,

which in connection with the paintings in the large lunettes are symbolical of the four principal spheres of intellectual life.

Ceiling Paintings. 1. THEOLOGY (*divinarum rerum notitia*), a figure among clouds, in the left hand a book, with the right pointing downwards to the heavenly vision in the Disputa beneath; adjacent, the Fall of man; 2. POETRY (*numine afflatur*), crowned with laurels, seated on a marble throne with book and lyre; adjoining it, the Flaying of Marsyas; 3. PHILOSOPHY (*causarum cognitio*), with diadem, two books (natural and moral science) and a robe emblematical of the four elements; adjoining it, the Study of the heavenly bodies; 4. JUSTICE (*jus suum unicuique tribuit*), with crown, sword, and balance; adjacent, Solomon's Judgment.

Mural Paintings. Under the Theology: 1. THE DISPUTA. This name continues to be applied to this painting, although it is based on a misunderstanding and error. The scene represented is not a dispute about the doctrine of transubstantiation, as commonly supposed, the monstrance with the host on the altar being merely intended as a clue to the nature of the subject, and as a symbol of the church. The scene is rather to be defined as the *Glorification of Christian Faith*. The congregation gathered round the altar, full of religious emotion, and burning with enthusiasm, see heaven open, disclosing Christ with the heroes of the faith grouped around him. The composition thus consists of two halves, the upper and the lower, whereby not only the heavenward direction of the religious sentiment is clearly indicated, but a definite basis for its formal expression is also obtained. In the UPPER HALF is Christ enthroned, attended by the Madonna and the Baptist; above him hovers the half-figure of God the Father; and below him is the symbol of the Holy Spirit, at whose side are two angels holding the books of the gospel. A choir of angels forms the background, and angels likewise bear the clouds, on which, a little lower down, the heroes of the Old and New Testament are sitting. These last are arranged alternately, and the heroes of the Old Testament at the same time represent the epochs of the world. To the left of the spectator sit St. Peter, Adam, St. John the Evangelist, David, St. Stephen, and a half-concealed personage from the Old Testament (a prophet?); on the right, St. Paul, Abraham, St. James, Moses, St. Lawrence, and lastly an armed hero of the Old Testament. — In the LOWER HALF the four Fathers of the Church, sitting next to the altar, constitute the historical foundation of the picture; to the left St. Gregory and St. Jerome; on the right St. Augustine and St. Ambrose. From a very early period attempts have been made to attach historical names to the other figures, which are supposed to be portraits of theologians. Vasari states that they represent SS. Dominicus and Francis, Thomas Aquinas, Bonaventura, Scotus, and Nicholas of Lira. The figure in the antique costume beside St. Ambrose, stretching his right hand towards heaven, has been

identified with *Petrus Lombardus*, the monk behind St. Augustine with *Thomas Aquinas*, the cardinal with *Bonaventura*, and the two popes with *Anacletus* and *Innocent III.* These, however, are mere conjectures; and as Raphael has clothed these figures in an ideal costume, he seems to desire chiefly to emphasize their purely human psychological traits of character. The artist has also shown his independence by introducing several of his contemporaries. To the extreme left, in the background, is *Fra Angelico da Fiesole*, on the right side is the laurel-crowned profile of *Dante*, and, separated from him by an old man, appears the head of *Savonarola*.

In the space below the picture (added by *Perino del Vaga* under Paul III.), from left to right: Heathen sacrifice; St. Augustine finding a child attempting to exhaust the sea; the Cumæan Sibyl showing the Madonna to Augustus; allegorical figure of the apprehension of divine things.

Under the Poetry: 2. The PARNASSUS (to the right of the *Disputa*). — This composition is the most perspicuous of the whole series. The spectator will not fail to appreciate the poetical life and exalted sentiment which pervade the picture, while the impression it conveys is at the same time exceedingly pleasing. Raphael has shown consummate skill in adapting his work to the unfavourable character of the space to be covered. *Apollo* sits under laurels playing the violin. This instrument was not chosen by Raphael from ignorance or for the purpose of paying a compliment to Giacomo Sanseconde, a famous violinist of that period, but on the sole ground that the motion of the hand seemed to him easier when playing the violin than the lyre. Around Apollo are grouped the nine *Muses*, forming with him a compact central group. The imposing figure of the blind singer, on the left, next arrests our attention. The tunes of the god have so inspired him, that he begins to sing. Near him are *Dante* and *Virgil*. In the foremost group *Petrarch* and *Sappho* are recognisable, and the front figures, in the opposite group, are called *Pindar* and *Horace*. The personages behind are evidently contemporaries of Raphael, whose names cannot now be ascertained. Under these, in grisaille: left, Alexander the Great causes the poems of Homer to be placed in the grave of Achilles; right, Augustus prevents the burning of Virgil's *Æneid*.

Under the Philosophy: 3. The so-called SCHOOL OF ATHENS (a name not originally applied to the work), the companion to the *Disputa*, not only in point of situation, but with respect to its subject likewise. There we are introduced to a congregation of believers, here to an *Assembly of Scholars*. The scene is not divided between heaven and earth, as in the case of the *Disputa*, but is confined to earth alone; while at the same time, as in the *Disputa*, a gradation of knowledge, from the imperfect empirical to the perfect and universal, is suggested. A flight of steps leads to an open colonnade, crowned with a dome at the back (supposed to have

been designed by Bramante), which forms the most admirable temple of knowledge ever created. Apollo, Minerva, and numerous gods adorn the niches. *Plato* and *Aristotle*, the princes in the realm of thought, whom the Renaissance especially revered, surrounded by a numerous train, approach the steps which descend to the foreground, where, in contrast to the pure philosophers, is a crowd of representatives of the empirical sciences, of geometry, arithmetic, astronomy, and music. Such are the two main contrasts presented by the picture, and with them are combined a gradual raising of the sentiments and aspirations from mechanical pursuits, from learning and teaching, copying, meditating, and disputing, to the glorious revelation of the truth, as embodied in the 'divine Plato'. To these general features Raphael imparted the warmth of life and individuality by interweaving with the scene a number of ancient Greek and other personages, in conformity with the prevalent aims of his contemporaries, who were enthusiastic admirers of the antique. He by no means intended, as has been supposed, to give a complete picture of the development of Greek philosophy, but he merely introduced various popular characters of antiquity, with a view to direct the spectator's imagination into the proper channel, and, as it were, to localise a scene which would otherwise have been too general and abstract. Besides *Plato* and *Aristotle*, the masks of the bald *Socrates*, and of *Diogenes* lying on the steps, are unmistakable. *Ptolemy* (who from having been mistaken for one of the kings of that name is arrayed in a crown), and *Zoroaster* with the globe in the foremost group on the right, are easily recognised. The names of the other figures are merely conjectural. The bearded old man in the corner to the left, in profile, is supposed to be *Zeno*, the Stoic, the vine-wreathed figure beside him, holding a book, is perhaps *Epicurus* or *Democritus*. The Oriental, who bends over the writing *Pythagoras*, is *Averrhoes*, who was regarded in the middle ages as the principal champion of heretical wisdom. By the base of a column sits *Empedocles*, who is also looking towards the tablet of Pythagoras. The figure resting his foot on a block of marble is either *Anaxagoras* or *Xenocrates*. Lastly, the isolated figure in the foreground, terminating the group to the left, is supposed to be *Heraclitus*. In the *Socrates* group above is a youthful warrior, representing either *Alcibiades* or *Xenophon*, and the figure behind the warrior, beckoning to *Socrates*, is said to be *Chrysippus*. No clue, however, has yet been discovered to the names of the figures in the corresponding group to the right, in the upper part of the picture. Raphael has introduced several of his contemporaries into this picture also. Thus, the handsome youth in the foremost group to the left, bears the features of *Francesco Maria della Rovere*, Duke of Urbino; the geometer with the compasses is the portrait of *Bramante*; and the youth bending forward with outstretched arms is Duke *Frederick II. of Mantua*. We are

also introduced to the master himself, who enters the assembly from the right, accompanied by his teacher *Perugino*.

Below this picture, in different shades of brown, by *Perino del Vaga* (from left to right): Allegorical figure of Philosophy; Magicians conversing about the heavenly bodies; Siege of Syracuse; Death of Archimedes.

Under the Justice: 4. Over the window the three cardinal virtues: Prudence with double visage looking to the future and the past; right, Moderation; left, Strength. Below, at the side of the window, the administration of ecclesiastical and secular law; right, Gregory IX. (with the features of Julius II.) presenting the Decretals to a jurist (surrounded by numerous portraits; to the left in front Card. de' Medici, afterwards Leo X.). Below (by *Perino del Vaga*): Moses brings the tables of the Law to the Israelites; left, Justinian entrusts the Roman Code to Tribonian. In the space beneath: Solon's address to the Athenian people (?).

The door adjoining the 'School of Athens' leads to the —

**II. Stanza d'Eliodoro**, the frescoes of which were painted in 1511-14. The mural paintings, from the first of which the saloon derives its name, represent the triumph and divine protection of the church, in connection with the age of the warlike Julius II. and the elevation of Leo X.

On the Ceiling are four scenes from the old Covenant, probably by *Giul. Romano*, but sadly damaged: Jehovah appears to Noah, Jacob's Vision, Moses at the burning bush, Sacrifice of Isaac.

Mural Paintings. Below the Moses: 1. MIRACULOUS EXPULSION OF HELIODORUS from the Temple at Jerusalem by a heavenly horseman (Maccab. ii, 3), being an allusion to the deliverance of the States of the Church from their enemies. On the right Heliodorus lies on the ground; one of his companions attempts to defend himself, a second shouts, a third is securing his booty; in the background the high-priest Onias praying; to the left in the foreground women and children, and Pope Julius II. on his throne (the foremost of the two chair-bearers is the engraver Marcantonio Raimondi). This composition is remarkable for its vigour of expression.

Below the Sacrifice of Isaac: 2. THE MASS OF BOLSENA. An unbelieving priest is convinced of the truth of the doctrine of transubstantiation by the bleeding of the host (comp. p. 64), a miracle which is said to have taken place at Bolsena in 1263; below are women and children; opposite the priest, Julius II. kneeling with calm equanimity; the wrathful cardinal is Riario (founder of the Cancelleria). This work is probably the most perfect of Raphael's frescoes with respect to execution.

Below Noah: 3. ATTILA REPULSED FROM ROME BY LEO I., in allusion to the expulsion of the French from Italy after the battle of Novara in 1513. The pope, with the features of Leo X., is seated on a white mule, around him cardinals and attendants on horse-

back, above him St. Peter and St. Paul enveloped in a brilliant light, and distinctly visible to Attila and his Huns, who are struck with terror at the apparition. To the right of this —

Below Jacob's Vision: 4. THE LIBERATION OF PETER, in three sections. Over the window Peter in the dungeon sleeping between the watchmen and awakened by the angel; right, he is conducted away; left, the watchmen awake.

Under the pictures are painted eleven Caryatides and four statues in grisaille. They are symbolical of a life of peace, and bear the distinct impress of Raphael's inventive genius, notwithstanding considerable restoration. The paintings in different shades of brown between these, of similar import with the large figures, have been still more freely retouched.

These two apartments were painted by Raphael's own hand, and his progressive freedom and decision of touch are distinctly traceable. In the two following rooms he painted the conflagration of the Borgo only (with the exception of a few figures on the left); the other pictures were executed from his designs, those of the third room under his personal supervision, those of the fourth after his death.

III. Stanza dell' Incendio, on the opposite side of the Stanza della Segnatura, is entered by the door on the right adjoining the Disputa. The ceiling-paintings are by Perugino; those on the walls, scenes from the reigns of Leo III. and Leo IV., date from 1517.

Over the window: 1. OATH OF LEO III., sworn by him in presence of Charlemagne (with the gold chain, his back turned to the spectator), in order to exculpate himself from the accusations brought against him, by *Perino del Vaga*.

To the right of this, on the entrance-wall: 2. VICTORY OF LEO IV. OVER THE SARACENS AT OSTIA, executed by *Giov. da Udine*. The pope is represented as Leo X., accompanied by Card. Julius de' Medici (Clement VII.), Card. Bibiena, and others. Below: Ferdinand the Catholic, and the Emp. Lothaire.

3. INCENDIO DEL BORGO, conflagration of the Borgo, whence the name of the room.

The apparently ungrateful task of painting a miracle has been executed so happily by the genius of Raphael, that he has presented us with what would be termed in modern language a magnificent genre picture. The traditional incident, — the extinguishing of a fire which had broken out in the Borgo, or Vatican quarter, by the sign of the cross made by Pope Leo IV. (9th cent.) in the Loggia of St. Peter's — is placed in the background. The foreground exhibits the terrors of a conflagration, the efforts of the people to save themselves and their movables, and the half paralysed condition especially of the mothers and other women. We are then transported to the heroic age, by a group in the left corner, representing the aged Anchises on the back of Æneas, the classical derivation of which justifies the powerful delineation of the limbs.

The Incendio is unquestionably the most popular picture of the series, and is well adapted to illustrate the superiority of Raphael's art to that of a later period. The antiquarian will also scan with interest the façade of the old church of St. Peter, represented here as it still existed in Raphael's time.

Below: Godfrey de Bouillon and Aistulf.

4. CORONATION OF CHARLEMAGNE in the old Church of St. Peter. Leo III. has the features of Leo X., and the emperor those of Francis I. of France. Below: Charlemagne.

**IV. Sala di Costantino.** The pictures of this saloon were executed under Clement VII. by *Giulio Romano*, aided by *Francesco Penni* and *Raffaello dal Colle*. It has been supposed that the allegorical figures of Comitas and Justice, in oil, and not 'al fresco' like the rest of the work, were painted by Raphael's own hand; but it appears, from letters of Fra Sebastiano del Piombo (who took an interest in the work after Raphael's death) to Michael Angelo, that one figure only was painted in oil by Raphael's pupils, and that the objects to be depicted were not finally agreed upon at the time of Raphael's death, or, at least, that they underwent many changes during their execution. For some of the pictures, however, particularly for the Battle of Constantine, preliminary sketches had been made by Raphael himself.

On the long wall: 1. BATTLE OF CONSTANTINE against Maxentius at Ponte Molle, the emperor advancing victoriously, behind him flags with the cross, Maxentius sinking in the river, flight and defeat on all sides, painted by *G. Romano*. This fine composition is full of expression and vigour, but the colouring is less successful. — On the left side of the picture Silvester I. between Faith and Religion; on the right Urban I. between \*Justice and Charity.

2. BAPTISM OF CONSTANTINE by Silvester I. (with the features of Clement VII.) in the baptistery of the Lateran, by *Francesco Penni*. To the left of this: Damasus I. between Prudence and Peace; right, Leo I. between Innocence and Truth.

3. (on the window-wall) ROME PRESENTED BY CONSTANTINE TO SILVESTER I., by *Raffaello dal Colle*; left, Silvester with Fortitude, right, Gregory VII. (?) with Power (?).

4. CONSTANTINE'S ADDRESS to his warriors regarding the victorious omen of the cross, designed by Raphael (?), and executed by *G. Romano*, who added the dwarf (perhaps Gradasso Beretta of Norcia, dwarf of Card. Hippolytus de' Medici) and several other figures. — On the left, Peter between the Church and Eternity, right Clement I. between Moderation and \*Urbanity. — The scenes below are from the life of Constantine, designed by *G. Romano*.

The CRILING, completed under Sixtus V., is adorned with an allegory of the triumph of Christianity over paganism. In the pendentives are Italian landscapes, with corresponding allegorical figures in the lunettes.

One of the custodians of this saloon (1/2 fr.) shows the neigh-

bouring \***Cappella di Niccolò V.**, erected by Nicholas V. and decorated by *Fra Angelico da Fiesole* in 1447 with frescoes from the life of SS. Lawrence and Stephen. They are one of the last and finest works of that master, but were buried in oblivion until restored under Gregory XIII. and Pius VII.

The UPPER SERIES represents scenes from the life of St. Stephen: 1. (to the right of the door) Stephen consecrated deacon by Peter; 2. He distributes alms as deacon; 3. He preaches; 4. He is brought before the council at Jerusalem; 5. He is dragged away to his martyrdom; 6. His death by stoning. — BELOW, in the same order, scenes from the life of St. Lawrence: 1. Consecrated deacon by Sixtus II.; 2. Sixtus (with the features of Nicholas V.?) gives him treasures for distribution among the poor; 3. Distribution of the same; 4. The saint is condemned by the emperor; 5. His martyrdom. Also on the wall below: 1. St. Bonaventura, r. St. Johannes Chrysostomus. In the vaulting: 1. St. Augustine, r. St. Gregory. On the lower part of the right wall: 1. St. Athanasius, r. St. Thomas Aquinas. On the vaulting: 1. St. Leo, r. St. Ambrose. On the ceiling the Four Evangelists.

\*\***Raphael's Loggie.** Leaving the Constantine saloon, we proceed to the second floor of the loggie which enclose the Cortile di S. Damaso (comp. ground-plan, p. 292), the W. (right) wing of which was embellished with stucco mouldings, painted enrichments, and ceiling-paintings, from designs by Raphael and under his superintendence by *Giulio Romano*, *Giovanni da Udine*, and others of his pupils. The hall was originally open, and the paintings have therefore suffered seriously from exposure to the air, but since 1813 they have been protected by windows of glass. The stucco work and the painted ornamentation are by *Giovanni da Udine*, and its style has manifestly been influenced by the antique works of the kind which had been found a short time previously in the Thermae of Titus (p. 238). Amongst the ceiling-paintings after Raphael's designs those in the first vault are by *Giulio Romano*, the others by *Franc. Penni*, *Perino del Vaga*, *Polidoro da Caravaggio*, and others. Each of the 13 sections of the vaulting contains four quadrangular frescoes, which are together known as '*Raphael's Bible*'. All these compositions display rare fertility of invention and gracefulness of treatment.

**CEILING PAINTINGS.** The first twelve vaults contain scenes from the Old, and the thirteenth scenes from the New Testament. We begin to the right of the principal approach, i. e. the side opposite the present entrance. Staircase: I. (over the door) 1. Separation of light from darkness; 2. Separation of land from sea; 3. Creation of the sun and moon; 4. Creation of the animals. — II. 4. Creation of Eve; 1. The Fall; 2. Banishment from Paradise; 3. Adam and Eve working (destroyed). — III. 1. Noah building the ark; 2. Deluge; 3. Egress from the ark (destroyed); 4. Noah's sacrifice. — IV. 1. Abraham and Melchisedek; 3. God promises Abraham posterity; 2. Abraham and the three angels; 4. Lot's flight from Sodom. — V. 1. God appears to Isaac; 3. Abimelech sees Isaac caressing Rebecca; 2. Isaac blesses Jacob; 4. Esau and Isaac. — VI. 1. Jacob's vision of the ladder; 2. Jacob and Rachel at the well; 3. Jacob upbraids Laban for having given him Leah (destroyed); 4. Jacob on his journey. — VII. 1. Joseph relates his dream to his brethren; 2. Joseph is sold; 3. Joseph and Potiphar's wife; 4. Joseph interprets Pharaoh's dream. — VIII. 1. Finding of Moses; 2. Moses at the burning bush; 3. Destruction of Pharaoh in the Red Sea; 4. Moses strikes the rock for water. — IX. 1. Moses receiving the tables of the Law; 2. Adoration of the golden calf; 2. Moses breaks the tables; 3. Moses kneels

before the pillar of cloud; 4. Moses shows the tables of the Law to the people. — X. 1. The Israelites crossing the Jordan; 2. Fall of Jericho; 3. Joshua bids the sun stand still during the battle with the Ammonites; 4. Joshua and Eleazar dividing Palestine among the twelve tribes. — XI. 1. Samuel anoints David; 2. David and Goliath; 4. David's triumph over the Syrians; 3. David sees Bathsheba. — XII. 1. Zadok anoints Solomon; 2. Solomon's Judgment; 4. The Queen of Sheba; 3. Building of the Temple (destroyed). — XIII. 1. Adoration of the shepherds (destroyed); 2. The wise men from the East; 3. Baptism of Christ; 4. Last Supper.

**STUCCO MOULDINGS.** Among these should be particularly noticed the charming small reliefs in the arches of the windows of the first section. Here to the left, above, is perceived Raphael, sitting and drawing, with a grinder of colours below him. Lower down are a number of his pupils busied in executing their master's designs, and below them Fama who proclaims the celebrity of the work. On the right an old bricklayer is seen at work, and there is a similar figure in the right curve of the 2nd window, both apparently portraits. The whole affords a charming picture of the life and habits of the artists during the execution of the work.

The decoration of the two other wings of the loggie of this story, with stucco work by *Marco da Faenza* and *Paul Schor*, painted by artists of the 16th and 17th cent., is very inferior to the above described works of Raphael's period. — Immediately to the left, in the N. (first) wing, is the approach to the picture-gallery; we ascend the stairs, and at the top ring at the door on the left.

The **\*\*Picture Gallery** of the Vatican was founded by Pius VII. by collecting the pictures restored by the French in 1815, most of which had been taken from churches, and by adding others. With the Borghese Gallery, this is the most important collection in Rome, being inferior to that gallery, and to other great Roman private collections in the number of its works alone, while surpassing them in selectness. — *Permesso*, see p. 116 (fee  $\frac{1}{2}$  fr.). The pictures are not numbered, but are furnished with notices of the subjects and the names of the artists. Catalogue, see p. 290.

I. Room. Left wall: *Guercino*, John the Baptist; *Leonardo da Vinci*, St. Jerome, dead-colouring, in shades of brown, evidently a study of strong perspective, probably painted about 1480-83; \**Raphael*, Annunciation, Adoration of the Magi, Presentation in the Temple, predella to the Coronation of Mary in the 3rd Room; *Angel. da Fiesole*, Scenes from the life of St. Nicholas of Bari; *Guercino*, Christ and Thomas; \**Giov. Bellini*, M. Magdalene anointing the wounds of the Dead Christ, painted in Mantegna's school, about 1470-80; *Francia*, Madonna with St. Jerome. — Window-wall: *Carlo Crivelli*, Dead Christ with Mary, St. John, and Magdalene; *Garofalo*, Madonna with SS. Joseph and Catharine, — On the entrance-wall: *Murillo*, Adoration of the shepherds, Martyrdom of St. Peter Arbues; *Benozzo Gozzoli* (?), Miracles of St. Hyacinth; *Murillo*, Nuptials of the infant Christ with St. Catharine (presented to Pius IX. by Queen Isabella along with the Adoration); *Perugino*, SS. Benedict, Scholastica, and Placidus; \**Fra Angelico*, Small Madonna with angels on a gold ground; \**Bonifazio*, Madonna with St. John and St. Catharine, on the left St. Peter and St. Paul (fine

colouring). — Exit-wall: \**Raphael*, Faith, Hope, and Charity, three charming female figures, predella of the Entombment in the Pal. Borghese, in grisaille (1507).

II. Room. Entrance-wall: on the right, \**Domenichino*, Communion of St. Jerome, one of his best works (1614). — Exit-wall: \*\**Raphael*, The Transfiguration, his last great work, painted for Card. Giulio de' Medici (afterwards Clement VII.), and preserved down to 1797 in S. Pietro in Montorio. The upper part is by Raphael's own hand: Christ hovering between Moses and Elias; Peter, James, and John prostrate on the ground, dazzled by the light. The lower half (much darkened by age), where the other disciples are being requested to heal the possessed boy, was partly executed by Raphael's pupils. The figures above, to the left, in an attitude of adoration, are St. Lawrence and St. Stephen. — On the short wall: \*\**Raphael*, Madonna of Foligno, 1512; in the background the town of Foligno, into which a bomb falls; to the right, below, St. Jerome recommends to the Madonna Sigismondo Conti, secretary of Julius II., who ordered the painting for S. Maria in Aracoeli, whence it was transferred to S. Anna delle Contesse in Foligno in 1565 (comp. p. 211); to the left St. Francis of Assisi, and John the Baptist. 'In its striking vigour, the life-like individuality of its portraits, and the powerful and delicately-blended colouring the Madonna of Foligno far surpasses all Raphael's earlier oil-paintings'. The transference of the picture from wood to canvas, effected at Paris, to which the picture had been carried during the wars of the Revolution, has necessitated a little restoration.

III. Room. On the entrance-wall: \**Titian*, 'Madonna of S. Niccolò de' Frari', completed in 1523, and carried in 1770 to Rome, where the rounded upper part of the picture was cut off. The energetic fidelity of the colouring, the dignity of the design and details, and the lofty gravity of the whole composition renders this one of the most important works of the master's middle period. *Guercino*, St. Margaret of Cortona. — Right long-wall: *Spagnoletto*, Martyrdom of St. Lawrence; *Guercino*, M. Magdalene; *Bern. Pinturicchio*, Coronation of the Virgin, painted for the church delle Fratte at Perugia, about 1500; below are the Apostles, St. Francis, St. Bonaventura, and three Franciscans. Then, Resurrection, probably painted by *Raphael* when a youth, from a design of his master *Perugino*; the sleeping soldier to the right is said to be Raphael's own portrait, the one fleeing to the left that of Perugino. Coronation of the Virgin, designed by *Raphael* for the monastery of S. Maria di Monte Luce near Perugia, the upper half painted by *G. Romano*, the lower by *Francesco Penni (il Fattore)* in 1525; *Lo Spagna*, Adoration of the infant Christ (formerly in La Spineta near Todi); \**Raphael*, Coronation of the Virgin, painted in 1503 in Perugino's school, for S. Francesco at Perugia; \**Perugino*, Madonna on a throne with Laurentius, Ludovicus, Herculanus, and Constantius, the

guardian saints of Perugia, painted in 1496; *Sassoferrato*, Madonna. — End-wall: \**Caravaggio*, Entombment, one of the ablest works of the Naturalistic School. — Window-wall: \**Titian*, Portrait of Nicc. Marcello, Doge of Venice (1473-74), not painted from nature, but full of individuality, and a good specimen of the ugliness which at once repels and attracts the spectator. *Niccold Alunno*, Crucifixion of Christ and Coronation of the Virgin, two large paintings in several sections. Between these: \**Melozzo da Forli*, Fresco from the former library of the Vatican, representing Sixtus IV. the donor, with Card. Giul. della Rovere (Julius II.) and his nephew Pietro Riario; before him kneels Platina, prefect of the library.

IV. ROOM. Entrance-wall: *Valentin*, Martyrdom of Processus and Martinianus; *Guido Reni*, Crucifixion of St. Peter; *N. Poussin*, Martyrdom of St. Erasmus. — Right wall: *F. Baroccio*, Annunciation; *A. Sacchi*, Mass of Gregory the Great (there are mosaic copies of these three pictures in St. Peter's); *Baroccio*, St. Michelina. — Window-wall: \**Moretto*, Madonna with SS. Jerome and Bartholomew; *Paolo Veronese*, Vision of St. Helena. — Left wall: *Guido Reni*, Madonna, with SS. Thomas and Jerome below; *Correggio* (? or probably of the *Bologna School*), Christ in a glory; *Cesare da Sesto*, Madonna della Cintura; *A. Sacchi*, St. Romuald.

### B. Antiquities.

*Museo Pio-Clementino*. *Museo Chiaramonti*. *Braccio Nuovo*. *Egyptian Museum*. *Etruscan Museum*. *Raphael's Tapestry*.

(Comp. Plan, p. 316.)

PERMESSO, see p. 116. CATALOGUE by *Ercole Massi*, 4 fr. (abridgment in English, French, or Italian, 2 fr.).

The VATICAN COLLECTION OF ANTIQUITIES, the finest in the world, was begun by the Popes Julius II., Leo X., Clement VII., and Paul III. in the *Belvedere*, which was erected by Bramante under Julius II. and commands a magnificent view of Rome. Here, for example, were preserved the Torso of Hercules, the Apollo Belvedere, and the Laocoon. Clement XIV. (Ganganelli, d. 1774) determined to institute a more extensive collection, in consequence of which the *Museo Pio-Clementino* arose under him and his successor Pius VI. The museum was arranged by the celebrated E. Q. Visconti. It was despoiled of its costliest treasures by the French in 1797, but most of these were restored to Pius VII. in 1816 after the Treaty of Paris. Pius VII. extended the collection by adding to it the *Museo Chiaramonti*, and in 1821 the *Braccio Nuovo*; and Gregory XVI. added the *Egyptian* and the *Etruscan Museum*.

The PRESENT ENTRANCE to the collection of antiquities is on the W. side of the palace, not far from the N.W. corner. Approaching from the Borgo, we cross the Piazza S. Pietro, proceed to the left great flight of steps of St. Peter's through the passage under the portico, walk round the whole of St. Peter's, of the di-

mensions of which we thus obtain an excellent idea (comp. also plan, p. 284), and then, between the Vatican Gardens (at present closed) and the palace, reach the gate under the Sala della Biga. (This point may be reached by carriage; so that it is not necessary for visitors to alight in the Piazza of St. Peter, as the drivers sometimes pretend.) We ring at the gate, give up our permesso, and ascend to the *Sala a Croce Greca*, described below. (The glass-door opposite the staircase leads to the *Library*, p. 322.)

The entrance was formerly on the other side of the Vatican. Visitors were admitted from the Cortile di S. Damaso to the *Galleria Lapidaria* (p. 315), and thence to the *Museo Chiaramonti* (p. 314), the vestibule and court of the *Belvedere* (pp. 312, 313), etc.

#### \*\*MUSEO PIO-CLEMENTINO. \*MUSEO CHIARAMONTI. BRACCIO NUOVO.

The \*\***Museo Pio-Clementino**, the real nucleus of the Vatican collection, contains several of the most celebrated antiques. It is divided into 11 departments, denoted by Roman numerals. The main entrance was formerly from the Museo Chiaramonti (p. 314), and the numbering of the sculptures still begins there. According to the present arrangements, as already said, we first enter the —

**I. Sala a Croce Greca**, constructed by *Simonetti*, under Pius VI., in the form of a Greek cross. On the floor are three ancient mosaics. In the centre a head of Pallas, found in 1741 in the Villa Ruffinella, near Frascati. By the steps, between the two sphinxes, \*Flower-basket from Roma Vecchia. At the entrance to the following room (Sala Rotonda, p. 308): Bacchus. We here begin to enumerate the more important sculptures: 559. Augustus; 564. Lucius Verus. 566. Large sarcophagus in porphyry, of Constantia, daughter of Constantine the Great, from her tomb, afterwards the church of S. Costanza, near S. Agnese (p. 173); it is adorned with vintage-scenes (perhaps in illusion to the Vineyard of the Lord). 567. Priestess of Ceres; 569. Clio; 570. The elder Faustina; \*574. Venus, perhaps a copy of the Cnidian Venus of *Praxiteles* (p. xxxii), drapery of metal modern; 578, 579. Egyptian Sphynxes; 1. 581. Trajan; 582. Apollo Citharœdus, restored as a Muse; 589. Sarcophagus of St. Helena, mother of Constantine, from her tomb near Torre Pignattara (p. 354), transferred to the Lateran by Hadrian IV., and thence to the Vatican by Pius VI.; 592. Augustus. By the stairs: r. 600. Recumbent river-god, said to have been restored by Michael Angelo (opposite the entrance to the Egyptian Museum, p. 318).

We now ascend the staircase (with 20 antique columns from Præneste), leading to the right to the —

#### **II. Sala della Biga**, a circular hall with a cupola.

In the centre: \*623. Biga, or two-horse chariot, from which the saloon derives its name. The body of the chariot, richly adorned with leaves, which was used for centuries as an episcopal throne in S. Marco, and a part of the right horse are alone ancient. \*608. Bearded Bacchus, inscribed 'Sardanapallos'; \*610. Effeminate

Bacchus; 611. Combatant, in the head resembling Alcibiades, and in position a figure of the group of Harmodius and Aristogeiton at Naples; \*612. Draped statue, from the Palazzo Giustiniani in Venice; 614. Apollo Cithareædus; \*615. Discobolus, of the Attic school, perhaps after Alcamenes; 616. Portrait-statue of Phocion (?), Epaminondas, or Aristomenes. \*618. Discobolus of *Myron* (p. xxxi); the original was of bronze; head modern, and inaccurately replaced; it should have been turned to the side, as the excellent replica in the Pal. Lancelotti (p. 191) shows. 619. Chariot-driver; 621. Sarcophagus-relief, race of Pelops and Enomaus; 622. Small Diana.

Leaving the Sala della Biga and turning to the right, we reach, straight from the staircase (comp. ground-plan, p. 316), the —

**III. Galleria dei Candelabri**, a corridor, 320 ft. in length, in six sections, containing chiefly small and fragmentary sculptures.

I. SECTION. Right and left of the entrance: 2, 66. Birds' nests and children; r. \*19. Boy stooping over dice or something similar; r. 31, l. 35. Candelabra from Otricoli, the former with Satyr, Silenus, and Bacchante, the latter with Apollo, Marsyas, and the Scythian; l. 45. Head of young Satyr; l. 52. Sleeping Satyr, of green basalt. — II. SECTION. On the r., 74. Pan extracting a thorn from the foot of a Satyr, a fountain-figure; 81. Ephesian Diana, from the villa of Hadrian; 82. Sarcophagus, with the murder of Agisitheus and Clytemnestra by Orestes; r. 93, l. 97. Candelabra, from S. Costanza; l. 104. Ganymede with the eagle; l. 112. Sarcophagus-relief of Proteus and Laodamia; 117, 118. Boy with hydria, fountain-figures; \*119. Ganymede, carried off by the eagle, copy of a celebrated work by *Leochares*. — III. SECTION. On the r., 131. Mosaic with dead fish, dates, etc.; 134. Sophocles, sitting; l. 140. Socrates; l. 141, 153. Bacchus with the panther; 148A. Satyr with the infant Bacchus. — IV. SECTION. On the r. 157, and l. 219. Candelabra from S. Costanza; r. 168. Roman matron, draped statue; r. 173. Sarcophagus: Ariadne discovered by Bacchus; r. 177. Old beggar; r. 184. Goddess of Antioch; 187. Candelabrum with Hercules' theft of the tripod (Hercules, Apollo, and Dionysus); 190. Candelabrum with Bacchanalian dance, from Naples, a cast from the original in Paris; l. 194. Boy with a goose; 200. Antique Apollo (inaccurately restored); l. 204. Sarcophagus with the children of Niobe; 208. Marcellus (?), nephew of Augustus; 210. Marble vessel with Bacchanalian dancers. — V. SECTION. On the r., \*222. Female runner, from the villa of Hadrian; r. 234. Candelabrum, with Minerva, Jupiter, Venus, and Apollo, from Otricoli; l. 240. Negro-boy with bath-apparatus. — VI. SECTION. On the r. 253. Sarcophagus with Diana and Endymion; r. 257. Ganymede; l. 264. Daughter of Niobe; l. 269. Sarcophagus with the rape of the daughters of Leucippus by the Dioscuri; upon it, Statue of a fighting Gaul, from the votive offering of king Attalus on the Acropolis of Athens (p. xxxiv).

The next gallery, containing the TAPESTRY OF RAPHAEL (p. 321), is open to the public on Thursdays only (usually on other days for a fee). ETRUSCAN MUSEUM, see p. 319.

We now descend and return to the Sala a Croce Greca, and pass through it (comp. ground-plan, p. 316) to the —

**IV. Sala Rotonda**, erected under Pius VI. by *Simonetti*, after the model of the Pantheon. The floor contains an admirable \*Mosaic, found in 1780 in the Thermae at Otricoli, with Nereids, Tritons, Centaurs, and masks. — In the centre a magnificent basin of porphyry from the Baths of Diocletian. On the right and left of the entrance: 554. Julia Domna, wife of Septimius Severus; 553. Plotina, wife of Trajan. Then, to the left: 552. *Juno Sospita*,

from Lanuvium, copy of an ancient Latin image made in the age of the Antonines; 551. Claudio; 550. Statue of Claudio as Jupiter, found in 1865 at Civit  Lavinia, the ancient Lanuvium (p. 368); 549. Jupiter Serapis; 548. Nerva, on the pedestal a fine relief, but of doubtful meaning; 547. Sea-god, found near Pozzuoli, perhaps a personification of the Bay of Naples or the Mediterranean Sea, the ornaments of leaves and fruits indicating the riches of the shores; \*546. So-called *Barberini Juno*; 545. Bust of Antinous; 544. Hercules, colossal statue in gilded bronze (12 ft. in height), found in 1864 in the foundations of the Pal. Righetti, near the theatre of Pompey (p. 205); 543. Colossal head of Hadrian, from that emperor's mausoleum (Castello S. Angelo; comp. p. 278); \*542. Female statue restored as Ceres; 541. Faustina, wife of Antoninus Pius. \*540. Antinous as Bacchus, from Hadrian's Pr nesteine villa (p. 379; 'Antinous Braschi'); the unchiselled state of the body seems to indicate that the statue was originally draped, perhaps with metal; the present drapery, however, is modern. \*\*539. Bust of Zeus from Otricoli, the finest and most celebrated extant, formerly regarded as a faithful reproduction of the Zeus of Phidias, whereas, according to modern critics, the head is a modification of the Lysippus type. Then, 556. Pertinax; 555. Genius of Augustus. — At the entrance to the next room: 537, 538. Tragedy, Comedy, two herm  from Hadrian's Villa. — In the niches at the entrance: 533. Minerva; 535. Mnemosyne, mother of the Muses. We next enter the —

**V. Sala delle Muse.** We first enter an *Ante-Room*: (left) \*525. Pericles; 524. Sappho(?); 523. Aspasia, so-called from the modern inscription on the base. Right: 531. Periander of Corinth; 530. Lycurgus(?); 528. Bias, the misanthrope of the seven wise men.

The magnificent Sala itself, also constructed by *Simonetti* under Pius VI., is octagonal in form, covered with a dome, and adorned with sixteen columns of Carrara marble. It derives its name from the statues of the Muses preserved here, which, with the exception of Nos. 504, 520, were found with the Apollo at Tivoli in 1774. In the centre of the right wall: \*516. Apollo Musagetes, in a long robe, with an air of poetic rapture, standing on an altar with a representation of the Lares. To the right of the Apollo: 515. Calliope (Muse of epic poetry); 611. Terpsichore (dancing); 1. 517. Erato (erotic poetry); 520. Euterpe (music). Then, on the other side: 499. Melpomene (tragedy); 503. Thalia (comedy); 504. Urania (astronomy); 505. Clio (history); 508. Polyhymnia (higher lyric poetry). — Among the other sculptures, chiefly excellent Greek portrait-heads, the following should be noticed. On the right, as we enter from the ante-room: 510. Alcibiades; 512. Sleeping Epimenides; 514. Socrates; 518. Themistocles(?); 519. Zeno, the Eleatic; 521. Euripides. Opposite: 498. Epicurus; 500. Zeno, the Stoic; 502. Aeschines, the orator; 506. Demosthenes; 502. Antisthenes, the Cynic; 509. Metrodorus, the Epicurean.

*Ante-Room* on the other side, forming also the ante-room of the Sala degli Animali: (right) 494. Greek portrait-herma; 495. Bacchus in female attire; 496. Herma of Hesiod. Above: 493. Relief of the birth of Bacchus. Left side: 492. Herma of Sophocles, the only one authenticated by an inscription (mutilated); 491. Silenus; 490. Herma of Diogenes. Above: 489. Dance of the Corybantes.

**VI. Sala degli Animali**, containing a number of animal-pieces in white and coloured marble, most of them modern or freely restored; a great part of the floor is paved with ancient mosaics.

This hall is divided into two sections by means of four granite columns, which form a passage from the Sala delle Muse into the court of the Belvedere (p. 312). To THE RIGHT: 194. Pig and litter; 202. Colossal camel's head as the aperture of a fountain; 208. Hercules with Geryon; 210. Diana, badly restored; 213. Hercules and Cerberus; 220. Bacchanalian genius on a lion; 228. Triton carrying off a nymph. Below, on an oval sarcophagus-cover, triumphal procession of Bacchus; 232. Minotaur.

To THE LEFT: 116. Two greyhounds playing; 124. Sacrifice to Mithras; 134. Hercules with the slain Nemean lion; 137. Hercules slaying Diomedes; 138. Centaur with a Cupid on his back. (Adjacent is the entrance to the Galleria delle Statue, see below.) 139. Commodus on horseback (Bernini's model for the statue of Constantine in the Portico of St. Peter's); 151. Sheep sacrificed on the altar; 153. Small group of a shepherd resting, with goats; 157. (in the next window) Relief of a cow and calf.

**VII. Galleria delle Statue**, originally a summer-house of Innocent VIII., and converted into a museum by Clement XIV. and Pius VI. The lunettes contain remains of paintings by *Pinturicchio*. — To the right of the entrance: 248. Clodius Albinus, the opponent of Septimius Severus. The statue stands on an interesting cippus of travertine (found in 1777 not far from the mausoleum of Augustus, near S. Carlo al Corso), which marked the spot where the body of Caius, son of Germanicus, was burned. \*250. *Eros of Praxiteles* ('*Il Genio del Vaticano*', p. xxxii), found near Centocelle on the Via Labicana; on the back are traces of wings; above it, 249. Relief, attributed to *Mich. Angelo*: Cosimo I. aiding Pisa; 251. So-called Doryphorus; \*253. Triton, upper part only, found near Tivoli; 255. Paris, copied from a fine original; 256. Youthful Hercules; 257. Diana (relief); 258. Bacchus; 259. Figure with male torso, probably Apollo, incorrectly restored as Pallas (so-called *Minerva Pacifera*) with the olive-branch; 260. Greek tomb-relief; \*261. Mourning Penelope, an imitation of the more ancient style, on the pedestal a relief of Bacchus and Ariadne; 263. Relief of a female figure in a quadriga; 264. *Apollo Sauroctonus*, lying in wait for a lizard, in bronze, after *Praxiteles*; \*265. *Amazon*, from the Villa Mattei; 267. Drunken satyr; 268. Juno, from the Thermae of Otricoli; 269. Relief, Jason and Medea (?); 270. *Urania*, from Tivoli, freely restored; \*271. and 390. (one on each side of the arch which leads into the room of the busts) *Posidippus* and *Menander*, two admirable portrait-statues of these comic dramatists, in Pentelic marble, perhaps original works of *Cephisodotus*, son of *Praxiteles* (p. xxxii), from the theatre at Athens, found at Rome

under Sixtus V. near S. Lorenzo in Panisperna, where they were long revered as saints. — The visitor may conveniently quit this gallery here and inspect that of the busts (see below).

Window-wall, beyond the Menander: 392. Septimius Severus; 393. Girl imploring protection, erroneously regarded as a Dido, the original in the Pal. Barberini (p. 168); 394. Neptune Verospi; 393. Apollo Citharœdus, archaic; 396. Wounded Adonis (the hand, of which there are traces was probably that of a Cupid dressing the wound); 397. Reclining Bacchus from the Villa of Hadrian; 398. Macrinus, successor of Caracalla. In front of it, in the centre, a large alabaster basin, found near SS. Apostoli; 399. Æsculapius and Hygeia, from Palestrina; 400. Euterpe; 401. Mutilated pair from the group of Niobe (p. xxxii), a son and a daughter, found, like the Florentine statues, near Porta S. Paolo; 405. Nymph; 407. Replica of the Satyr of Praxiteles. — In the window-niche: 421. Cinerary urn of oriental alabaster, found with the travertine cippi placed under the statues numbered 248, 408, 410, 417, and 420; it once contained the remains of a member of the imperial Julian family. End-wall: \*414. *Sleeping Ariadne*, formerly taken for Cleopatra, found in the reign of Julius II.; below it, \*Sarcophagus with battle of the giants, resembling the Pergamenian Ara. At the sides: \*412, 413. The *Barberini Candelabra*, the largest and finest in existence, found in Hadrian's villa; on each three reliefs, (l.) Jupiter, Juno, Mercury, and (r.) Mars, Minerva, and Venus. 416. Relief of the forsaken Ariadne, similar in expression to the large statue; 417. Mercury; 420. Lucius Verus.

**VIII. Hall of the Busts**, in four sections. We begin on the right. I. Section. Above, 273. Head of Hadrian; 278. Nero as Apollo Citharœdus, with laurel-wreath; 281. Augustus, with chaplet of ears of corn. Below, Caracalla. — II. Above, \*298. Zeus Serapis, in basalt. Below, 303. Apollo; \*307. Saturn, 308. Isis; \*311. Head of Menelaus, from the group of Menelaus with the body of Patroclus (or Ajax with the body of Achilles), found in 1772 in the villa of Hadrian, a duplicate of the Pasquino group (see p. 201); \*384b. Legs of the body by the window of the first section; 346. Hercules. — III. Above, 313, 314. Masks; 315, 316. Satyrs. In the central niche: \*Zeus, formerly in the Pal. Verospi. To the left above, 329. Barbarian; below, 338. Hermes (holes for the wings near the head). — IV. In the niche: 352. Woman praying, a so-called *Pieta*; under it an interesting sarcophagus, adorned with Prometheus and the Fates, perhaps of Christian workmanship; to the left, below, 357. Antinous, 363. Hera, a poor replica of that by Polycletus. — In Section I., below, 376. Head of Pallas from the Castle of St. Angelo; 382, 384. Anatomical representations. By the entrance, r. \*388. Roman man and woman, tomb-relief (Nieuahr's favourite group, copied on his tomb at Bonn by Rauch).

[**IX. Gabinetto delle Maschere** (adm. only by special permesso)].

The cabinet derives its name from the \*Mosaic on the floor, adorned with masks, etc., found in Hadrian's villa in 1780. — On the right of the entrance: \*427. Dancing girl, in Pentelic marble, found at Naples; 428. Relief, called the apotheosis of Hadrian; 429. Stooping Venus, in the bath; \*431. Torch-bearing Diana. — Wall opposite the entrance: 432, 434, and on the opposite side 441, 444. Reliefs of the exploits of Hercules; 433. Satyr in rosso antico, copy in the Capitoline; 435. Worshipper of Mithras. — Window-wall: 438. Minerva, from Hadrian's villa; 439. Bathing-chair, of rosso antico, formerly in the court of the Lateran. — In the window: 440. Relief of Bacchanalian procession. — Entrance-wall: 442. Canymede; 443. Apollo. — A door (which the custodian opens if desired) leads hence to the LOGGIA SCOPERTA (containing a few unimportant reliefs and busts), which commands a charming view of M. Mario and Soracte to the left, and the Sabine Mts. to the right.]

We now return to the Sala degli Animali, and enter the (left) —

**X. Cortile del Belvedere** (comp. ground-plan, p. 316), an octagonal court constructed by Bramante, but afterwards altered. It is surrounded by arcades, in the corners of which are four apartments containing several of the most important works in the collection. The entrance is flanked with two \*Molossian Hounds. In the centre is a fountain with ancient embouchure; above the arcades are eight ancient masks, and by the wall eight sarcophagi and sixteen statues.

The First Corner Cabinet on the right as we enter from the Sala degli Animali contains: \*\*74. The famous group of *Laocoön*, with his two sons, strangled by serpents by command of the offended Apollo. According to Pliny, it was executed by the three Rhodians *Agesander*, *Polydorus*, and *Athenodorus*, and was placed in the palace of Titus. It was discovered under Julius II. in 1506 near the Sette Sale (p. 184), and was termed by Michael Angelo a 'marvel of art'. The work (in Pentelic marble, but not of a single block) is admirably preserved, with the exception of the three uplifted arms, which have been incorrectly restored by *Giov. da Montorsoli*. Owing to the delicacy of the workmanship, the dramatic suspense of the moment, and the profoundly expressive attitudes of the heads, especially that of the father, this group forms the grandest representative of the Rhodian school of art (p. xxxiv). — Then, in the Arcade: 79. Relief of Hercules with Telephus, and Bacchus leaning on a Satyr; 80. Sarcophagus with Cupids; 81. Sacrificial procession after a victory. In the niche: \*85. Hygeia; 88. Roma, accompanying a victorious emperor, probably relief from a triumphal arch.

Second Corner Cabinet. \*\*92. *Apollo Belvedere*, found at the end of the 15th cent. near Porto d'Anzio, the ancient Antium. According to the most recent interpretation, the god, whose left hand has been restored, originally held in it, not the bow, but the ægis (as has been discovered from comparison with a bronze at St. Petersburg), with which he is supposed to be in the act of striking terror into the Celts who have dared to attack his sanctuary of Delphi. (Comp. Childe Harold's Pil. iv, 161.) On the left a relief: Women leading a bull to the sacrifice (the left half entirely modern). — Then, in the Arcade: 27. Reliefs with Satyrs and griffins, once forming a

trapezophorus (support of a table). 28. Large sarcophagus with dancing satyrs and Bacchantes, found in 1777 whilst the foundations for the sacristy of St. Peter's were being laid; 30. Sleeping nymph, a fountain-figure. Two baths of black and green basalt.

Third Corner Cabinet. Perseus, and two Pugilists, by *Canova*, formerly much overrated. — In the Arcade: (right) In the small niches: 34. Mercury; 35. Minerva. Then, 37. Sarcophagus with Bacchus and Ariadne in Naxos; r. 38. Relief of Diana and Ceres contending with the Titans and Giants, found in the Villa Mattei; l. 44. So-called Ara Casali, with reliefs relating to the origin of Rome; 49. Sarcophagus with battle of Amazons, in the centre Achilles and Penthesilea, bearing the features of the deceased (p. xlvi).

Fourth Corner Cabinet. \*53. *Mercury*, formerly regarded as an Antinous; l. 55. Relief of a procession of priests of Isis. — Then in the Arcade: (right) 61. Sarcophagus with Nereids with the arms of Achilles; on it the torso of a Nereid. — We next enter the —

**XI. Vestibule of the Belvedere** (comp. ground-plan, p. 316), forming an approach to the Museo Pio-Clementino, which was formerly entered in this direction. The first section of it is the —

**ATRIO ROTONDO.** In the centre a \*Basin of marble (pavonazzetto). To the left, under No. 7, is a cippus with relief of a Diadumenus, or youth placing a bandage round his head, which conveys an idea of the famous statue of *Polycletus* (p. xxxi). On the balcony is an ancient \*Wind-indicator, found in 1779 near the Colosseum. The view of Rome with the Alban and Sabine Mts. is now almost entirely obstructed by trees. — To the left is the —

**ATRIO DEL MELEAGRO.** In the centre a \*Statue of Meleager, of the imperial period, found about 1500 outside the Porta Portese. Left, 21. Colossal bust of Trajan; above it a late relief, showing the decline of art. — We now return through the Atrio Rotondo to the —

**ATRIO QUADRATO.** In the centre of the first hall is the celebrated \*Torso of Hercules, executed, according to the inscription, by *Apollonius* of Athens, who probably lived in the 1st cent. B.C.; it was found in the 16th cent. near the theatre of Pompey (p. 205). 'In their admiration of the torso, which has been extolled by Winckelmann in one of his famous odes, all critics are agreed; but many conflicting opinions have been expressed regarding the action intended to be pourtrayed. Formerly it was usually supposed that Hercules had been grouped with a figure standing in front of him (perhaps Hebe or Auge); another conjecture was that he stood alone, leaning on a staff grasped with both hands on his left side; while the most recent view is that he was playing on the lyre'. — Opposite the window is the \*Sarcophagus of L. Corn. Scipio Barbatus, great-grandfather of the illustrious Africanus, and consul B.C. 298, of peperine-stone, with a remarkable inscription in Saturnine verse, recording his virtues and achievements; it was found in 1780 in the tomb of the Scipios on the Via Appia (Vigna Nassi, see p. 260),

at the same time as that of his son L. Corn. Scipio, consul B. C. 259, and that of P. Corn. Scipio (son of Africanus), flamen dialis, whose inscriptions are built into the surrounding walls. The bust on the sarcophagus has been groundlessly regarded as the poet Ennius.

We next enter (comp. ground-plan, p. 316) the —

**Museo Chiaromonti**, arranged in one half of a corridor 22 ft. wide and 310 yds. long, which is divided by pilasters into 30 sections numbered with Roman numerals. The museum contains upwards of 700 sculptures in marble, many of them small and fragmentary.

[The door to the right leads to the **Giardino della Pigna**, to which visitors are not now admitted, containing numerous fragments of statues and reliefs. On the right is the colossal *Pine-cone* from the mausoleum of Hadrian (p. 278). In the centre is the pedestal of the column in honour of Antoninus Pius, which stood near Monte Citorio, adorned with the Apotheosis of Antoninus and Faustina and processions of warriors. On the left is a colossal portrait-head in marble. — '*Il Boscareccio*', or the larger **Garden of the Vatican**, which was formerly sometimes visited hence, but is now closed to the public, extends from the Belvedere to the walls of the Leonine city, and is beautifully laid out in the Italian style. To the left of the entrance, at the base of an eminence planted with trees, stands the *Casino of Pius IV.* ('Casino del Papa'), built by *Pirro Ligorio* in 1560, a garden-house richly decorated with sculptures, mosaics, and pictures.]

As the entrance was formerly at the other end, our enumeration now begins with Section XXX. Left: 732. Recumbent Hercules (freely restored). — XXIX. Right, below: \*729. Torso of an archaic Penelope in a sitting posture, of finer workmanship than the better preserved statue in the Galleria delle Statue; left, 701. Ulysses handing the goblet to Polyphemus; 698. Cicero, from Roma Vecchia; 693. Wreathed head of the young Bacchus. — XXVIII. Left: 682. Colossal statue of Antoninus Pius, from Hadrian's villa at Tivoli. — XXVII. Left: 655. Narcissus (erroneously restored); 652 A. Head of a Faun; above, \*644. Relief, dancing women. — XXVI. Left: 635. Hercules and Telephus. — XXV. Left: \*607. A. Head of Neptune in Pentelic marble, from Ostia. — XXIV. Right: 591. Claudius; left, 589. Mercury; 588. Bacchus with a satyr; 587. The elder Faustina as Ceres. — XXIII. Left: 563. Portrait-bust; above, 550. Square marble slab, with a shield of Medusa in the centre. — XXII. Right: 547. Isis; left, 544. Silenus. — XXI. Left: \*513 A. Head of Venus in Greek marble, found in the Baths of Diocletian; 512. Marius (?); 510 A. Cato Major (?). — XX. Right: 497. Representation of a mill; \*498. Drowsy spinster; left, \*495. Bow-bending Cupid; \*494. *Tiberius*, a colossal sitting figure, found in 1796 at Piperno; 493. Portrait-statue of a boy. — XVIII. Left: 450. Votive altar; right, 453. Hero, restored as an emperor, with Victoria. — XVII. Right: 441. Alcibiades (?); left, 422. Demosthenes; 420. Head of Vulcan; 418. Julia, daughter of Augustus (?); \*416. *Bust of the young Augustus*. — XVI. Left: 401. Augustus; 400. Tiberius sitting, both from Veii. — XV. Right: 392. Hadrian; left, \*372 A. Greek relief with fragment of a rider; 369. Portrait-head; above, 360. Archaic relief, representing three draped Graces, a copy of a very

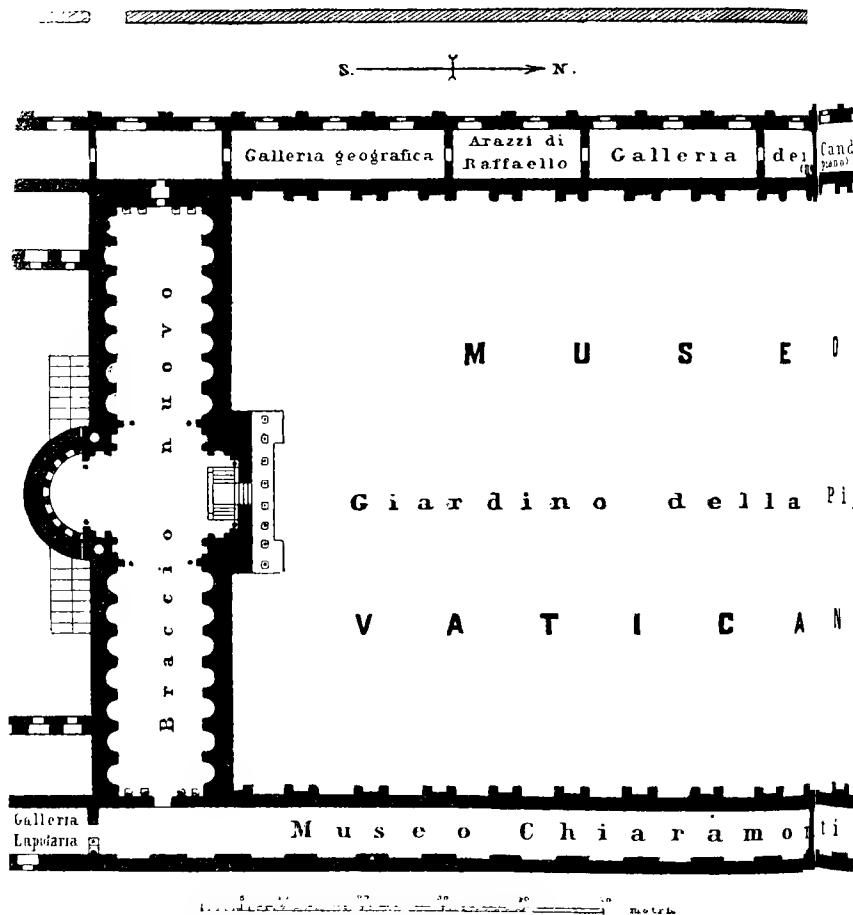
famous antique work by *Socrates* (p. xxxviii), fragments of which were found in the Acropolis at Athens. — XIV. Left: 354. Minerva; 353. Nymph; 352. Dacian; right, 355-357. Women of the family of the Rutilii, found at Tusculum. — XIII. Right: 338. Boy from a group of talus-players; left, above, 300. Fragment of a shield with four Amazons, being a copy of the shield of Athene Parthenos by *Phidias*. — XII. Left: 294. Hercules, found in 1802, restored by Canova; 295. Torso, replica of the Hermes of Praxiteles; right, 296, 297. Athletes; 298. Bacchus. — XI. Right: 285. Apollo with the hind, in imitation of the archaic style; 287. Fisher-boy; right, 263, 259. Fine portrait-heads; 255. Jupiter Serapis; 254. Venus. — X. Right: 245. Polyhymnia; 244. Colossal mask of Oceanus, used to adorn a fountain; left, 241. Nymph with the infant Zeus at her breast. — IX. Right: \*229. Two heads of Silenus as a double herma; under it, 230. Large cippus, Night with Death and Sleep (?); left, 197. Head of Roma (eyes modern), found at the ancient Laurentum; above, 186. Greek equestrian relief. — VIII. Right: 179. Sarcophagus of C. Julius Euhodus and Metilia Acte, with representation of the myth of Alcestis; 181. Hecate; under it, \*182. Ara of Pentelic marble, with Venus and Bacchanalian representations; left, \*\*176. *Daughter of Niobe* (p. xxxii), headless, found at Tivoli, an admirable Greek work. — VII. Right, 166. Archaic Apollo; left, 144. Bearded Bacchus; above, 130. Fragment of a relief, badly executed, but with an interesting representation of the Sun and Moon as leaders of souls. — VI. Left: 122. Diana; 121. Clio; 120. So-called Vestal, from Hadrian's Villa. — V. Right: 107. Julius Cæsar (?). — IV. Left: 63. Minerva. — III. Right: 55. Torso of Hebe; left, 29. Head of a female faun; 28. Head of a wounded Amazon. — II. Left: 16, 14. Muses. — I. Right: 13. Winter, from the sarcophagus of P. Aelius Verus; left, 6. Autumn, also from a sarcophagus; above, 2. Apollo sitting, a relief.

— To the right is the entrance to the Braccio Nuovo (see below).

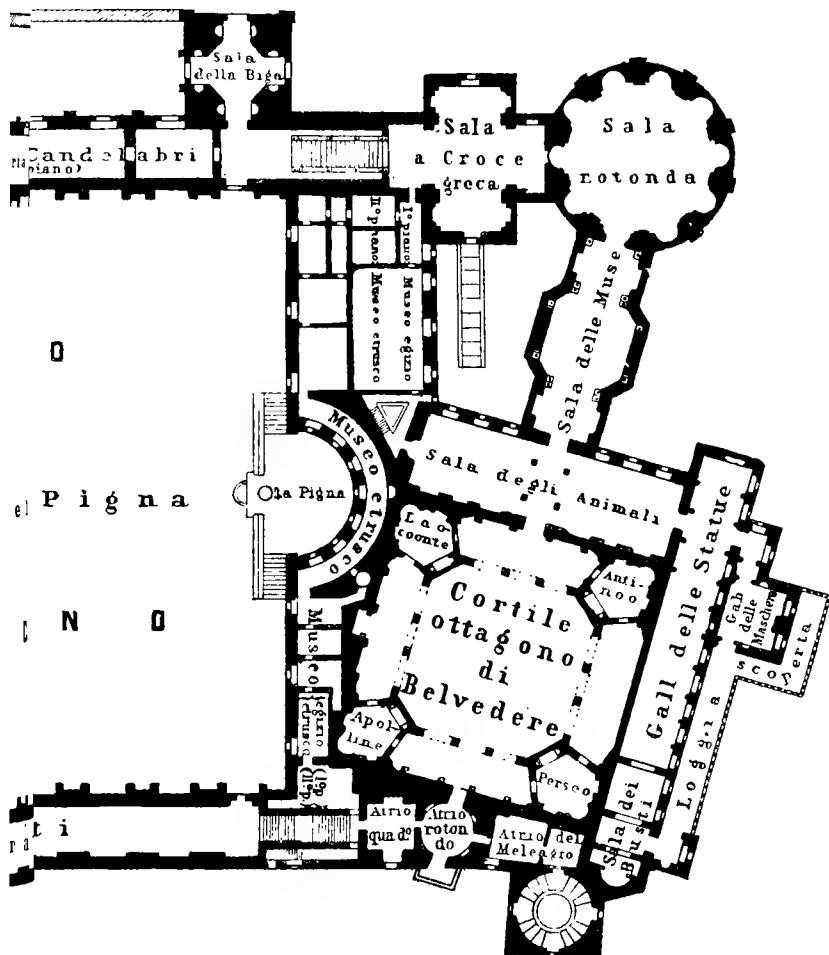
[The S. half of the corridor, separated from the Museo Chiaramonti by a railing, contains the GALLERIA LAPIDARIA, which is not now open to the public. It contains a collection of 3000 heathen and early-Christian inscriptions, made by Clement XIV. and Pius VI., and extended by Pius VII.; they were arranged and built into the walls under the direction of *Gaetano Marini*, the learned founder of the modern science of Latin epigraphy. The gallery also contains ancient cippi, sarcophagi, and statues.]

The \*Braccio Nuovo, which we next visit (see ground-plan), was constructed by *Rafael Stern* under Paul VII. in 1821. This saloon, roofed with tunnel vaulting, and lighted from above, is 77 yds. long and  $8\frac{1}{2}$  yds. wide, and is embellished with fourteen ancient columns of cipollino, giallo antico, alabaster, and Egyptian granite. It contains 40 statues and about 80 busts. — Right: No. \*5. Caryatide, supposed to be one of those executed by Diogenes for the Pantheon, restored by Thorvaldsen; 8. Commodus in hunting-costume with spear; 9. Barbarian head; 11. Silenus with the infant Bacchus; \*14. *Augustus*, found in 1863 near Prima Porta in

the villa of Livia, one of the best statues of the emperor, bearing distinct traces of painting (p. xxxviii). In front of it, on the ground, a mosaic from Tor-Marancia, Ulysses with the Sirens and Scylla; 17. Statue of a physician (perhaps Antonius Musa, celebrated for his cure of Augustus), under the form of Æsculapius; 20. So-called Nerva (head modern); \*23. So-called Pudicitia, from the Villa Mattei, head and right hand new; 24. So-called Pollux, in coloured marble; 26. Titus, found with the statue of his daughter



Julia (No. 111, opposite) near the Lateran in 1828; 27. Medusa (also Nos. 40, 93, 110; the last in plaster) from Hadrian's temple of Venus and Roma; 31. Priestess of Isis; 32, 33. Satyrs sitting; 38. Aphrodite Anadyomene; 39. (in the centre) beautiful black vase of basalt, with masks, etc.; 41. Satyr, playing on the flute; 44. Wounded Amazon; 47. Caryatide; 48. Trajan; 50. Diana beholding the sleeping Endymion; 53. Euripides; 60. So-called Sulla; \*62. Demosthenes, found near the ancient Tusculum. Stand-



ing alone: \*\*67. *Apoxyomenos* (scraper), an athlete cleaning his right arm with a scraping-iron, after *Lysippus* (p. xxxiii), found at Trastevere in 1849. — Then, by the second long wall: \*71. *Mourning Amazon*, apparently after an older work of the best period, perhaps by *Polycletus* (p. xxxi), arms and feet restored by Thorvaldsen; 81. Hadrian; 83. Juno, erroneously restored as Ceres (head new); 86. Fortuna with cornucopia and rudder, from Ostia; \*89. So-called Hesiod; \*109. *Colossal Group of the Nile*, surrounded by 16 playing children, emblematic of the 16 yds. which the river rises; at the back and sides of the plinth a humorous representation of a battle of the pygmies with crocodiles and hippopotami, found near S. Maria sopra Minerva in the time of Leo X. (p. xxxiv). In the semicircular space behind it, on the right: \*94. *Spes*, erroneously restored as Proserpine; 96. Mark Antony; 97, 99, 101, 103, 105. Athletes; 106. Bust of the triumvir Lepidus. On the ground in this semicircle (behind the Nile) a mosaic with the Ephesian Diana, from Poggio Mirteto. By the long wall, farther on: 111. Julia, daughter of Titus (see No. 26); \*112. Head of Juno (so-called Juno Pentini); \*114. So-called *Minerva Medica*, or Pallas Giustiniani (the family to whom it formerly belonged), in Parian marble; 117. Claudius; 118. Barbarian head; \*120. *Satyr* reposing, after a celebrated work of *Praxiteles* (p. xxxii; a better copy in the Capitoline Museum); 123. L. Verus; \*126. Athlete, erroneously restored with a discus, subsequently recognised as a copy of the *Doryphorus* of *Polycletus* (p. xxxi); 129. Domitian; \*132. Mercury, restored by Canova (head ancient, but belonging to a different figure).

## EGYPTIAN MUSEUM. \*ETRUSCAN MUSEUM. \*RAPHAEL'S TAPESTRY.

Open on Thurs., 9-3. Comp. Plan, p. 316.

The **Egyptian Museum** (*Museo Egizio*), the entrance to which is from the Sala a Croce Greca (p. 307), close to the steps, is below the Etruscan Museum, in the so-called *Torre de' Venti*. Pius VII. purchased the nucleus of the collection from Andrea Gaddi; and the museum was much extended by him and by Gregory XVI. It contains few objects of great interest, but may be visited for the sake of comparing Egyptian with Hellenic and Italian art (p. xl).

1st Room: Coptic inscriptions, hieroglyphics, cuneiform characters. Small reproduction of the Nile in the Braccio Nuovo (see above). Model of a pyramid. — 2nd R.: MSS. on Papyrus. — 3rd R.: Idols and ornaments; scarabees (stones cut in the shape of beetles); in the cabinet to the left of the window, Athenian and Ptolemaic silver coins. — 4th and 5th R.: Several mummies of animals, scarabees, bronzes of animals (ibis, cats, etc.). — 6th R.: Eight statues of the goddess Pasht (Isis), from the ruins of Carnac, 10 mummies, and 2 coffins of stone. — 7th R.: Small idols and vases of alabaster. — 8th R.: The objects collected here are from Hadrian's villa at Tibur, of Roman workmanship in the Egyptian style (p. xxxvii). \*Colossal statue of Antinous, the favourite of Hadrian, in white marble. The Nile, in black marble. — 9th R.: "Egyptian colossal statues: (1) Mother of Ramses (Sesostris), in black granite, between (2) two lions of basalt, from the Thermæ of Agrippa, which formerly long adorned the Fontana di Ternini;

(3) by the exit-wall, in the centre: Ptolemy Philadelphus, to the left of him, his Queen Arsinoe, in red granite (from the gardens of Sallust). — 10th R.: Three coffins of mummies in green basalt, and four in painted wood.

Ascending as indicated at p. 308 to the passage into which the *Salu della Biga* and the *Sala dei Candeliari* (p. 308) open, and turning to the left, up a few steps, we reach on the right the entrance to the Etruscan Museum. — Comp. Ground-plan, p. 316.

The \***Museo Etrusco-Gregoriano**, founded by Gregory XVI. in 1836, occupies twelve rooms on the upper floor of the *Torre de' Venti*, above the Egyptian Museum. It contains a number of antiquities excavated chiefly in 1828-36 in the Etruscan cities Vulci, Toscanella, and Chiusi, consisting of statues, paintings, vases, golden ornaments, and various domestic utensils in bronze, all extremely interesting as a link in the history of Italian art, and affording some insight into the habits of the almost pre-historic Etruscans (p. xl). Catalogue published in 1883. Of the numerous objects, which are chiefly of small size, the following deserve mention.

(To the left by the loggia, in the space before the door, is a relief of Medea; right, by the door, another with a contest of Hercules.)

I. Room: Three sarcophagi of terracotta with life-size figures of the deceased on the covers. On the walls numerous portrait-heads in terracotta, of peculiar formation. — The II. Room is then entered to the right. One of the larger sarcophagi on the left is of travertine, adorned with an almost flat relief of a chariot with a bearded man and musicians, on which traces of painting are visible; numerous smaller cinerary urns, some of them of alabaster with mythological reliefs, from Chiusi and Volterra. — III. Room: In the centre a large sarcophagus of tufa with recumbent figure and reliefs of the murder of Clytemnestra, sacrifice of Iphigeneia, Eteocles and Polynices, Telephus and Orestes. Beyond this is a fine frieze in terracotta, discovered at Cervetri. In the corners are small and strange-looking cinerary urns in the form of houses and huts, found in the very ancient Italic (Latin) graves between Albano and Marino, some it is said, under a layer of volcanic tufa. — IV. Room: containing terracottas. \*Mercury; in the corners, fragments of female figures with rich drapery, from Tivoli. On the right, below, a relief in stucco of Venus and Adonis, Cupid dressing the wound of the latter; left, a relief of Jupiter, Neptune, and Hercules; above, lid of an urn, with the dying Adonis, an interesting realistic work; on the walls reliefs, cinerary urns, architectural fragments. By the window small terracottas.

The next four rooms contain the **Collection of Vases** (p. xl). These painted vessels were partly imported from Greece, partly manufactured in Etruria itself, where Vulci, Chiusi, Volterra, Bomarzo, etc., are proved to have excelled in this branch of art. The Etruscans imitated the earlier Greek vases with black, as well as the later with red figures, often without a just appreciation of the subjects, and with an obvious preference for tragic scenes, especially murders. An exhaustive examination of the details will be undertaken by the scientific only; the most interesting objects only need be enumerated here. — V. Room: By the walls a great number of vases with the same decorations from Vulci; on the column in the middle a large "Vase with whitish ground and coloured designs, representing the delivery of the infant Bacchus to Silenus; by the exit a humorous representation of Jupiter and Mercury's visit to Alcmene." — VI. Room: In the centre a very ancient vessel with representations of animals. At the entrance-wall, by the door, Hector parting from Priam and Hecuba. In the corner is a vase with two men with oil-vessels and the inscriptions: 'O Father Zeus, would that I were rich', and: 'It is already full and even runs over'. Over the doors are mosaics from Hadrian's villa. By the second window two basins with ancient Latin inscriptions. — VII. Room: Semicircular corridor. In the first niche a large

vase of S. Italy. In the second "Minerva and Hercules, from Vulci. To the right and left of these, imitations of the prize-vases of the Panathenæan games at Athens, with Athene. To the left, admirably-drawn figure of "Achilles, the pendant to which is effaced beyond recognition (*Briseis?*). End-wall, by the door: Vase with three handles, a poet and six muses; adjacent, vase with ancient fracture and repairs; then, "Hector's Death. — VIII. Room: containing a large collection of graceful and delicately-painted goblets. On the wall opposite the entrance: "Achilles and Ajax playing at draughts (with the name of the manufacturer *Ezekias*). The cabinet contains small vases, some of them of irregular form. On the wall above are copies of paintings in a tomb at Vulci, showing that Etruscan art was at this period completely Hellenised. Below, as the imperfectly-interpreted inscriptions appear to indicate, is an historical scene, an adventure of Mastarna (Servius Tullius) and Cælius Vibenna, besides mythological representations (Cassandra, Achilles slaying the victim for the funeral sacrifice of Patroclus). The glass-cases contain ancient glass vessels, many of which are noticeable for their fine workmanship and colouring.

We now return to the sixth room, in order thence to reach the — IX. Room on the right, where **Bronzes** of every description, domestic utensils, weapons, ornaments, jewellery, etc., are arranged. By the wall to the right the statue of a warrior, with Umbrian inscription, found at Todi in 1835. On the wall as far as the window, helmets, shields, mirrors with engraved designs. By the right window an oval "Cista of bronze from Vulci, with Amazon battles in embossed work, which when found contained articles of the female toilet. By the exit, Boy with a bird, in bronze.

Passing through a door on the right, we next enter the — X. Room, or CORRIDOR, where water-pipes and several small bronzes are preserved, and the — XI. Room: containing all kinds of vases (some of the most ancient of which are engraved with geometrical patterns), as well as copies of **Tomb Paintings** from Corneto and Vulci, invaluable in the study of early Italian art. The most ancient style (down to about B.C. 450) is represented by the paintings on the narrow sides of the saloon (excepting the scene over the door), which somewhat resemble early-Greek designs, but are ruder and more destitute of expression. The next stage (after B.C. 450) is exemplified by the designs on the long walls, where the progress is traced which the Etruscans had made in the art of drawing and in their ideas of the human figure, under the influence of the Greeks; at the same time Etruscan peculiarities are observable, especially in the heads, which are all in profile. These paintings, like the preceding, also represent games and dances performed in honour of the dead. The third and fully-developed period is represented by the picture, over the door, of Pluto and Proserpine (the latter full-face), which may probably be regarded as coeval with those in the 8th room. For economy of space several rows of these paintings are here exhibited one above another, but in the tombs each wall was embellished with a single row only. It is interesting to observe the gradual expansion of the colour-scale. The visitor should also notice that the paintings were intended to be seen by an artificial light, and hence the garlands, plants, and bronzes are painted blue instead of green. — We now return to the 9th room, where immediately to the right, by the windows, is a glass-cabinet with votive objects, found at the mineral springs of Vicarello, near the Lago di Bracciano (chiefly gold and silver goblets); bronze vessels, rings, polished stones. In the centre of the room a cabinet with objects excavated at Pompeii in presence of Pius IX. The equestrian Relief in marble, below, though nominally found in presence of the pontiff, had really been found before and covered up again, so that its discovery might lend éclat to the papal excavations! The turning glass-cabinet in the centre contains golden Ornaments; in the upper section are arranged those found in 1836 in the tomb of the Regolini-Galassi at Cervetri, in the lower similar objects from other Etruscan tombs. These show the great skill and taste in workmanship of this kind to which the magnificence-loving Etruscans had attained, and the chains, wreaths, rings, etc., afford models which are rarely equalled by Roman jewellers of the present day (see Castellani, p. 109). Many of the objects, however, are not of Etruscan origin, but

were manufactured for export in Phœnician or Carthaginian work-shops, from Assyrian and Egyptian models. Of this kind are the three silver dishes plated with gold and adorned with embossed scenes in the upper part of the cabinet (resembling those of the Treasure of Præneste, p. 150), and the gold ornaments to the right and left (breastplate, bracelets, etc.), with embossed ornamentation or fine granulated work. Opposite the 2nd window is a bronze statuette of a boy with a bulla and Etruscan inscription. Then a brazier with tongs and poker. Opposite the 3rd window is a second, but less perfect cista, with engraving. By the wall a restored biga. Adjacent a large arm in bronze, of admirable workmanship, found at Civita Vecchia along with the dolphin's tail to the right of the biga and the spear on the wall behind; all three fragments belonged to a colossal figure of an emperor in the guise of Neptune. Beyond, a bust of a man and several mirrors with designs. In the cases, small bronzes. By the fourth wall: candelabra, kettles, shields. The four-wheeled censer and the brazen bed in front of it, both of great antiquity, were found in the above-mentioned grave of the Regolini-Galassi at Cervetri (ca. 600 B.C.). By the wall near the door: large bronze plates like shields, with heads in relief in the middle, used as decorations for the ceilings and doors of the graves. — In the XII. Room, on the left, is an imitation of an Etruscan tomb, with three burial recesses, vases, etc.; at the entrance two lions from Vulci. The cabinet in the centre contains bronzes from Veii; by the window small ornaments and objects in glass. Also several Chinese curiosities.

On Thursdays visitors are admitted from the *Galleria dei Can-delabri* to the \**Galleria degli Arazzi*, or *Gallery of Arras* (or tapestry manufactured at Arras in France). *Raphael's Tapestry*, which is exhibited here, was executed from cartoons drawn by *Raphael* in 1515 and 1516, seven of which were purchased in Flanders by Charles I. of England, and are now exhibited in the South Kensington Museum. These designs, derived from the history of the New Testament, are among the most admirable of the great master's works. Each piece of tapestry, wrought at Brussels (not, as formerly supposed, at Arras, the cradle of the handicraft) with great skill in wool, silk, and gold, when complete cost about 700 pounds. They were originally intended to cover the lower and unpainted part of the walls in the Sistine Chapel. They are now sadly damaged and faded, especially in the flesh tints. During the siege of Rome in 1527 the tapestry was carried off and seriously injured, but was restored to Julius III. in 1533. In 1798 it fell into the hands of the French, and was sold to Genoese Jews, from whom it was repurchased by Pius VII. in 1808.

The MARGINAL SCENES in bronze-colour partly represent scenes from the life of Leo X. when Cardinal de' Medici. The decorations and arabesques which surround the principal designs are chiefly by Raphael's pupil *Giovanni da Udine*. The following are the PRINCIPAL SCENES. *1st Section*: to the left, \*1. The people of Lystra about to offer sacrifice to Paul and Barnabas; \*2. Paul preaching; \*3. St. Peter receiving the keys; \*4. Death of Ananias; to the right, \*5. Conversion of St. Paul; \*6. St. Peter healing the lame man in the Temple; \*7. Miraculous Draught of fishes. — *2nd Section*: to the left, 8. Christ appearing to Mary Magdalene; 9. The supper at Emmaus; 10. Presentation of Christ in the Temple; 11. Adoration of the shepherds; 12. Ascension; 13. Adoration of the Magi; to the right, \*14. Massacre of the Innocents, on three pieces of tapestry; 15. 'Feed my lambs'. — *3rd Section*: to the left, 16. Resurrection; 17. Descent of the Holy Ghost; to the right, \*18. Stoning of Stephen; 19. Religion between Justice and Mercy; \*20. Paul in prison at Philippi. [Nos. 21 and \*22, Elymas struck with blindness, and Coronation of the Virgin, are not exhibited at present.]

Those indicated with asterisks are from the cartoons of Raphael; the others may have been executed from small sketches by the same master, but the designs used by the tapestry-workers are believed to have been drawn by Flemish artists. The pieces of fine early-Flemish tapestry at the end of the first and the beginning of the second section are superior in technical workmanship to the Italian reproductions of Raphael's cartoons. The best are the Madonna and Child and several scenes from the Passion.

[The gallery of the tapestry is adjoined by the *Galleria Geografica*, a corridor 160 yds. long, with maps designed by the Dominican *Ignazio Dante*, and executed by his brother *Antonio* under Gregory XIII. in 1580; ceiling-paintings by *Tempesta* and others; also a number of ancient busts, some of them valuable.]

### C. Library.

The Library and the Museum of Statuary may be conveniently visited in succession as they are open on the same days and at the same hours. ENTRANCE for readers in the Cortile di S. Damaso, for visitors by the glass-door at the bottom of the staircase to the Sala a Croce Greca (comp. p. 307; visitors knock). Comp. Plan, p. 280.

At a very early period the popes began to collect documents and thus gradually formed the **Archives**, which are mentioned for the first time under Damasus I., and were preserved in the Lateran. After various losses, caused especially by the migration to Avignon, and frequent change of locality, the library is now finally established in the Vatican in eleven rooms, in addition to the great library-hall. Over the door is the inscription: *Pauli Papae V. Archivium*. The Archives comprise a number of the most interesting and important documents, especially of the middle ages, registers of the papal acts, letters of the popes from Innocent III. down to Sixtus V. in 2016 vols., and correspondence with nuncios and foreign nations.

Besides this collection of documents, the popes possessed their private libraries. Nicholas V. instituted a public **Library**, with 9000 vols., and appointed *Giovanni Tortelli* as the first librarian.

The library was neglected and dispersed by his successors. Sixtus IV. was the first to revive the institution; he assigned a locality under the Sistine Chapel for the collection, appointed *Platina* (1475) director, and set apart definite revenues for its maintenance. Thus endowed, it increased steadily, and the allotted space became more and more inadequate to its requirements, until in 1588 Sixtus V. caused the present magnificent edifice to be erected by *Domenico Fontana*, intersecting the great court of Bramante. To this ever-increasing collection several considerable libraries have been added by purchase or donation, some of which are catalogued and preserved separately. In 1623 the Elector Maximilian presented to the Pope the *Biblioteca Palatina* of Heidelberg, when the town was taken in the Thirty Years' War; and in 1657 the *Bibl. Urbinas*, founded by Duke Federigo da Montefeltro, in 1690 the *B. Reginensis*, once the property of Queen Christina of Sweden, and in 1746 the *B. Ottoboniana*, purchased by Alex. VIII. (Ottoboni), were added. Most of the MSS. carried off by the French were restored in 1814.

The Vatican Library now contains nearly 24,000 MSS., of which about 17,400 are Latin, 3450 Greek, and 2000 Oriental. Of the latter a printed catalogue has been published (1756-59), and continued by Card. Mai. There are also about 50,000 printed books, but those only which formerly belonged to the library of Card. Mai are

catalogued and available for consultation. The principal librarian is a cardinal, at present *Pitra*, who in ordinary business is represented by the under-librarian, *Abbate Cozza*, and two custodians, *Monsignor Ciccolini* and *Padre Böllig*; besides these there are seven scrittori and several subordinate officials (scopatori). The usefulness of the library is greatly circumscribed by the numerous holidays on which it is closed. It is not available on more than 100 days in the year (from the middle of Nov. to the middle of June), and then only for 4 hrs. daily (8-12). Permission to use it is best obtained through the traveller's ambassador, or by private letters of introduction, the applicant stating the branch of study contemplated.

Visitors first enter (comp. p. 307) a long CORRIDOR below the Galleria dei Candelabri, divided into several sections. — Section I: *Museo Profano*: To the right, by the door: "Bronze head of Augustus, one of the finest extant portrait-busts of that emperor; left, on the table, a small, finely executed head of Venus. The closed cabinets contain beautiful ancient and modern ornaments, etc.; e.g. in the 2nd cabinet (left), Oriental bronzes and articles in gold, hair found in an ancient tomb, etc. — At the entrance to the next room, or section, are two porphyry columns from the Thermae of Constantine, on each of which are carved the figures of two kings. — The frescoes of scenes from the lives of Pius VI. and Pius VII. possess little interest. — The following rooms contain the *Biblioteca Ottoboniana*, the *Biblioteca Reginensis*, and the MSS. of the Vatican library. — For the continuation of the corridor, see below.

We now turn to the left and enter the GREAT HALL, 77 yds. long, 16 yds. wide, and 29 ft. high, supported by 6 buttresses, constructed by Fontana and paved with marble by Pius IX. (immediately to the left is the entrance to the Archives). The paintings (of the 17th cent.) are in bad taste. By the walls and round the pillars are 46 small cabinets containing the MSS., the most celebrated of which are exhibited in glass-cases: celebrated palimpsests of the Republic of Cicero, Dante with miniatures by *Giulio Clovio*, the ritual of Card. Ottobuoni, breviary of King Matthias Corvinus; MSS. of the Greek New Testament (5th cent.), of Virgil (5th cent.), and Terence (the so-called 'Bembinus', of the 4th cent.); also autographs of Petrarch and Tasso. Also a number of gifts presented to the popes: Sèvres candelabrum presented by Napoleon I. to Pius VII.; a cross of malachite, from Prince Demidoff; two vases of Berlin porcelain, presented by Fred. William IV.; vase of Sèvres porcelain, presented by Charles IX.; vase of Scotch granite, presented by the Duke of Northumberland to Card. Antonelli; font, in Sèvres porcelain, in which the Prince Imperial (d. 1879) was baptised, presented by Napoleon III. to Pius IX.; malachite vase, presented by Emp. Nicholas to Gregory XVI.; three Sèvres vases, a gift of Marshal MacMahon to Pius IX.; large vase of oriental alabaster, presented by the Khedive Ibrahim Pasha of Egypt to Pius IX.; vases of Berlin porcelain, presented by King William of Prussia, now Emperor of Germany; huge block of malachite, from the Grand-duke Constantine of Russia. — In the adjoining *Reading Room* and in the *Ante-Chamber* proper of the library (on entering from the Museo Chiaramonti as formerly) are suspended the portraits of the cardinal-librarians. The ante-room also contains framed papyrus-scrolls and a facsimile of the two columns from the Triopium of Herodes Atticus on the Via Appia, with an imitation of ancient Attic characters, the originals of which are in Naples.

We now retrace our steps through the Great Hall to the *Corridor*, the continuation of which is also divided into sections. The two first sections contain the MSS. of the Palatine and Urbino libraries. In the first, over the entrance, is represented the Interior of SS. Apostoli; over the egress, Interior of the old church of St. Peter; in the second, over the entrance, the Erection of the Vatican Obelisk by Fontana (see p. 280); over the egress, St. Peter's, according to Mich. Angelo's design. In the third section, quattro-

centists and oriental MSS.; by the sides of the egress, two ancient portrait-statues, l. the orator Aristides, r. Lysias. — We next enter the —

MUSEUM OF CHRISTIAN ANTIQUITIES (superintendent, *Commendatore Gior. Batt. de Rossi*). The 1st Room contains curiosities from the catacombs: lamps, glasses, bottles, gems, statuettes, pictures, altar-pieces, crosses, etc., the most interesting of which are preserved under glass. Second case on the right: several fine diptychs and triptychs in ivory. — The 2nd Room, the *Stanza de' Papiri*, with ceiling-paintings by *Raph. Mengs*, is filled with documents on papyrus of the 5th-8th cent., found at Ravenna. — The glass-cabinets of the 3rd Room contain a large number of small pictures of the 13th-15th cent., unfortunately not distinctly visible. On the wall of the egress, on the right, a Russian painted calendar in the form of a cross, of the 17th cent.; next to it a large cross of rock-crystal, on which the Passion is represented, by *Valerio Vicentino*, presented by Pius IX. The handsome carved piedie of Pius IX. is of French workmanship. The adjoining room, formerly the CHAPEL OF PIUS V., adorned with frescoes by *Giorgio Vasari*, and containing a *Cabinet of Coins* (not shown) which was seriously pillaged in 1797 and 1849, contains a conspicuous work in stained glass, by M. H. Schmitz of Aix-la-Chapelle, representing Pius IX. in his papal robes. — To the right in the third room is the entrance to a collection of —

ANCIENT PICTURES. On the floor, ancient mosaics. On the right wall: Phædra and Scylla; above, Ulysses and Circe; then the so-called "Aldobrandine Nuptials," one of the finest ancient pictures in existence, found in Rome in 1606; next to it, to the left, Warrior in armour, found at Ostia in 1868; above it, Ulysses encountering the Læstrygones; to the left, by a door, Ship being loaded, found at Ostia in 1867. By the window, oriental gold and silver trinkets and plate, presented by the Emperor of Siam to Pius IX., with his photograph. To the left and right of these: Myrrha and Pasiphae. By the long wall, farther on: the spies of Ulysses among the Læstrygones; below, a chariot with cupids; to the right, sacrificial procession in front of a statue of Artemis; to the left, a boat laden on a waggon. Then, Ulysses in the infernal regions; below it, an unknown female figure and "Canace." These six mythological figures of women celebrated for their unfortunate love-affairs, are from Torre di Marancia. The representations from the *Odyssey* were found on the Esquiline. — An adjacent cabinet contains a collection of *Ancient Tile-stamps and Majolica*, recently transferred from the papal villa at Castel Gondolfo.

The so-called APPARTAMENTI BORGIA, occupied by the printed books, are shown by special permesso only. We traverse several undecorated rooms, and then enter the apartments embellished with paintings by "Pinturicchio," which are among the finest works of the kind. The subjects are partly allegorical (1st room, arts and sciences), partly from the history of Christ and the saints. The last room but one contains a model of a projected church of the "Immaculate Conception," by Neveu, a French architect. The last large saloon is adorned with paintings and stucco-work by *Giov. da Udine* and *Perino del Vaga*, now sadly marred by restoration.

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The *Studio del Mosaico*, or *Papal Manufactory of Mosaic*, is under the gallery of the inscriptions; entrance in the left angle of the farther side of the Cortile di S. Damaso (p. 290). Permessi obtained at the Segretaria, comp. p. 116. Numerous hands are employed here in copying celebrated pictures for churches, etc. The material used is a kind of coloured glass, of which there are 10,000 different shades. — The papal *Armoury* and the *Mint* (*La Zecca*; now in the hands of government) near the Vatican contain a few objects of interest, e.g. all the papal coins from the time of Hadrian I., and most of the dies since Martin V.

**The Longara.**

The Borgo is connected with Trastevere by the VIA DELLA LONGARA,  $\frac{3}{4}$  M. in length, constructed by Julius II. The Borgo is quitted by the *Porta di S. Spirito* (Pl. I, 7; p. 280), begun by Antonio da Sangallo Junr., and nearly occupying the site of the old Gate of the Saxons. — To the right, immediately to the S., the steep Salita di S. Onofrio ascends in 5 min. to —

\*S. Onofrio (Pl. II, 7), on the slope of the Janiculus, erected in 1439 by Niccold da Forca Palena in honour of the Egyptian hermit Honophrius; adjoining it is a monastery of the order of St. Jerome. The church and monastery are preceded by a colonnade of eight columns; in the lunettes are three frescoes from the life of St. Jerome by Domenichino (Baptism, Chastisement, Trance). If the church is closed, visitors ring (r.) at the door of the monastery ( $\frac{1}{2}$  fr.).

LEFT SIDE. The 1st Chapel, restored by Pius IX., contains the tomb of the poet Torquato Tasso (by *de Fabris*, 1857), who died in this monastery in 1595. In the 3rd chapel, the tombstone of the linguist Card. Mezzofanti (d. 1849). — RIGHT SIDE. The 2nd chapel contains a Madonna, altar-piece by Ann. Carracci. At the end of the right wall: monument of Archbp. Sacchi (d. 1505); in the lunette St. Anna teaching the Madonna to read, by Pinturicchio. The TRIBUNE contains restored frescoes, the upper attributed to Peruzzi, the lower to Pinturicchio, probably both by Peruzzi.

The Monastery contains, in a passage on the first floor, a \*\*Madonna with the donor, a fresco by Leonardo da Vinci, which has unfortunately been much injured by retouching (the attitude of the raised arm of the child, for example, has been entirely spoiled). The cell is still shown in which Tasso resided, when about to receive the laurels on the Capitol, and in which he died, 25th April, 1595. It contains his bust in wax, taken from the cast of his face, his portrait (fresco by Balbi, 1864), autograph, etc. In the Garden of the monastery, near some cypresses, are the remains of an oak (destroyed by lightning in 1842), under which Tasso was in the habit of sitting. Admirable \*View of the city, and of St. Peter's.

The traveller proceeding hence to Trastevere may, in descending, take the shorter and steeper road to the right.

In the LONGARA, on the left, is the *Ospizio de' Pazzi* (Pl. I, II, 7), a large lunatic asylum erected by Pius IX.

Farther on, to the left, is a chain-bridge (Pl. II, 10; toll 5 c.); on the opposite bank rises S. Giovanni dei Fiorentini (p. 205). Opposite the bridge, in the Longara, is the extensive *Pal. Salviati* (Pl. II, 7), with a handsome court of the 16th cent., now the seat of the *Tribunale Supremo di Guerra e Marina*, or supreme military court of justice. The adjacent garden, converted in 1837 into a *Botanical Garden* (visitors ring at the small door on the right), belongs to the Sapienza (p. 193), and contains rare and beautiful trees and plants. Here also is situated the *Museo Tiberino*, in which a number of antiquities (mural paintings, statues, urns, coins, etc.), found in widening and improving the bed of the Tiber (comp. p. 329), were exhibited until recently. The museum, however, is

now closed, and its contents are to be transferred to the large new museum in the Thermae of Diocletian.

Farther on in the Longara, about  $\frac{1}{2}$  M. from the Porta S. Spirito, is the small church of *S. Giacomo alla Lungara*, said to have been founded by Leo IV., but rebuilt in the 17th century. The adjoining monastery is now a barrack of 'Bersaglieri' (p. 114). — On the left, farther on, opposite the Pal. Corsini, is the —

\*\***Villa Farnesina** (Pl. II, 11), erected in 1506 by *Bald. Peruzzi* for the papal banker Agostino Chigi, an enthusiastic admirer of art and patron of Raphael (see pp. 140, 199), the property of the Farnese family after 1580, and now belonging to the ex-king of Naples, who has let it on a 99 years' lease to Don Bermudez de Castro. (Part of the garden has been taken for the formation of a new quay, and even the building is said to be in danger, so that at present the public are not admitted; comp. pp. 115, 329.) This small palace is an exceedingly pleasing Renaissance edifice.

The ceiling of the principal room on the ground-floor, which is entered direct from the garden, was designed by *Raphael* (1518-20), and decorated by *Giulio Romano*, *Francesco Penni*, and others of his pupils, with twelve illustrations of the \*\***MYTH OF PSYCHE**, which are among the most charming creations of the master (comp. p. lvi). The hall was originally open, but is now enclosed by windows for the protection of the pictures.

The series of illustrations begins on the left end wall, and is continued on the wall opposite the entrance. Raphael adhered to the charming fable of Apuleius, which may be briefly told as follows. A certain king has three daughters, of whom Psyche, the youngest, excites the jealousy of Venus by her beauty. The goddess accordingly directs her son Cupid to punish the princess by inspiring her with love for an unworthy individual (1). Cupid himself becomes enamoured of her, shows her to the Graces (2), and carries her off (this is the best preserved of the paintings). He visits her by night only, warning her not to indulge in curiosity as to his appearance. Psyche, however, instigated by her envious sisters, disobeys the injunction. She lights a lamp, a drop of heated oil from which awakens her sleeping lover. Cupid upbraids her, and quits her in anger. Psyche wanders about, filled with despair. Meanwhile Venus has been informed of her son's attachment, imprisons him, and requests Juno and Ceres to aid her in seeking for Psyche, which both goddesses decline to do (3). She then drives in her dove-chariot to Jupiter (4), and begs him to grant her the assistance of Mercury (5). Her request is complied with, and Mercury flies forth to search for Psyche (6). Venus torments her in every conceivable manner, and imposes impossible tasks on her, which, however, with the aid of friends she is enabled to perform. At length she is desired to bring a casket from the infernal regions (7), and even this, to the astonishment of Venus, she succeeds in accomplishing (8). Cupid, having at length escaped from his captivity, begs Jupiter to grant him Psyche; Jupiter kisses him (9), and commands Mercury to summon the gods to deliberate on the matter (ceiling-painting on the right). The messenger of the gods then conducts Psyche to Olympus (10), she becomes immortal, and the gods celebrate the nuptial-banquet (ceiling-painting on the left). In this fable Psyche obviously represents the human soul purified by passions and misfortunes, and thus fitted for the enjoyment of celestial happiness.

Below the spandrels, twelve Cupids with divine attributes. The garlands enclosing the different paintings are by *Giovanni da Udine*. — The frescoes, having suffered from exposure to the atmosphere, were retouched

by *Maratta*. The blue ground, which was originally of a much warmer tint, as is apparent from the few portions still unfaded, was most seriously injured. The whole nevertheless produces a charming and brilliant effect owing to the indestructible beauty of the designs. The felicity with which the scenes have been adapted to the unfavourable spaces is also remarkable.

The smaller apartment adjoining the principal hall, which was also once an open Loggia, contains a second mythological picture by *Raphael*, which is no less charming than the *Psyche* series, and even far surpasses them in point of execution: \*\**GALATEA*, borne across the sea in a conch, and surrounded by Nymphs, Tritons, and Cupids, painted entirely by the master's own hand in 1514. The \*Ceiling of this room was decorated and painted by *Bald. Peruzzi*.

Ceiling-pictures: *Perseus* and *Diana*. The hexagonal spaces of the spandrels contain gods of the planets and mythological scenes. In the lunettes were afterwards added scenes from the *Metamorphoses*, the first Roman work of *Seb. del Piombo*. The colossal head in the lunette on the left lateral wall is said to have been drawn by *Michael Angelo* in charcoal, whilst waiting for *Dan. da Volterra* who was also engaged here, but is more probably by *Peruzzi*. The painted stucco-work is very deceptive.

In the corner of the entrance wall, to the left of *Galatea*, *Seb. del Piombo* painted the *Polyphemus*, afterwards almost entirely obliterated, and badly restored. — The landscapes are erroneously attributed to *G. Poussin*.

The restorations which the two rooms have recently undergone have only been partly successful.

The upper floor of the Farnesina also contains celebrated frescoes: the Marriage of Alexander with Roxana, and the Family of Darius before Alexander, by *Sodoma* (painted after 1520; p. lvi).

Opposite is the \**Palazzo Corsini* (Pl. II, 11), formerly the property of the Riarii, purchased by Clement XII. for his nephew Card. Neri Corsini in 1729, and altered by *Fuga*. In the 17th cent. it was occupied by Queen Christina of Sweden, who died here, 19th April, 1689. A double staircase ascends from the principal portal to the 1st floor, where the PICTURE GALLERY is situated (adm., see p. 115; fee 1/2 fr.; the custodians are well-informed and obliging). Among a great number of mediocre and inferior works are a few pictures of rare merit. Catalogues in each room.

1st Room. 1, 5. *Bloemen* (*Orizzonte*), Landscapes; 2, 4. *Locatelli*, Landscapes. This room also generally contains a small *Holy Family* by *Battoni*. By one of the walls a well-preserved ancient sarcophagus with sea-gods, from *Porto d'Anzio*.

2nd Room. 4. *Bassano*, *Holy Family*; 12. *Eliz. Sirani*, *Madonna* in a glory; 15. *G. Poussin* (?), Landscape; 17, 19. *Berchem* (?), Landscapes with cattle; 20. *Lod. Carracci*, *Pietà*. A \**Madonna* by *Carlo Dolce* is also generally here. On the walls, a number of ancient heads, some of them interesting. To the right is the —

3rd Room: 1. *Guercino*, *Ecce Homo*; ^4, 5. *Peters*, Sea-pieces; 17. *Caravaggio*, *Madonna*; ^23. *Both*, Evening Landscape; 26. *Fra Bartolomeo*, *Madonna*, resembling *Raphael's* *Madonna Canigiani*; 43. *Saraceni*, Martyrdom of two saints; 44. *After Raphael*, Julius II.; ^50. *After Titian*, Philip II. of Spain (original at Naples); 55. *Dutch School*, Kitchen-scenes; 61. *Vasari*, *Holy Family*; 52. *Saraceni*, *Vanity*; 84. *Borgognone*, Cavalry skirmish; 88. *C. Dolce*, *Ecce Homo*.

4th Room: 1. *Bened. Luti*, Clement XII.; ^11. *Guido Reni*, *Herodias*; 16. *G. Rent*, *Madonna*; 22. *Baroccio*, *Christ and Mary Magdalene*; 27. *Lod. Carracci*, Heads as studies; 35. *Parmegianino*, Four heads; 40. *Maratta*, Portrait of his daughter; 41. *After Raphael*, Female portrait, copy of that

in the Tribuna at Florence; 43. *Maratta*, Madonna; 44. *After Dürer*, Hare; 47. *Poelemburg* (?), Landscape with the judgment of Paris, after Raphael; also eleven small pictures from military life, erroneously attributed to Callot. Ancient marble chair with reliefs, found near the Lateran. On a table stands the \**Corsinian Vase* in silver, with the atonement of Orestes in chased work. Two marble statuettes, Hunting and Fishing, by *Tenerani*.

5th Room, in which Christina of Sweden is said to have died: Ceiling-decorations of the school of the Zuccheri. 2. *Perino del Vaga*, Holy Family; \*14. *Maratta*, Annunciation; 20. *Lanfranco*, Polyphemus and Ulysses; 23. *Franc. Albano*, Madonna; 44. *Marc. Venusti*, Holy Family, designed by Michael Angelo; 50. *Salv. Rosa*, Card-players; 51. *Marc. Venusti* (?), Sculptor.

6th Room, containing an interesting collection of portraits, most of which are worthy of notice: 19. *Holbein* (?), Portrait of a man, much retouched; \*20. *G. Romano*, Monsgr. Ghiberti; \*22. *Rembrandt* (?), Old woman; 23. *Giorgione*, Portrait of a man; 26. *Spanish Sch.*, Portrait; \*32. *Van Dyck*, Portrait; \*34. Nativity of Mary, after Dürer's woodcut; \*43. *Germ. Sch.*, Cardinal (erroneously attrib. to Dürer); 47. *Rubens*, Portrait of himself; 50. *Titian*, Card. Alex. Farnese.

7th Room: \*11. *Murillo*, Madonna; \*13. *G. Poussin*, Landscape; 21. *L. Giordano*, Christ as a boy in the Temple; \*22, \*23, \*24. *Fiesole*, Descent of the Holy Ghost, Last Judgment, Ascension; 31, 32. *N. Poussin*, Landscapes.

8th Room: 6. *Claude Lorrain* (?), Landscape; \*7. *G. Poussin*, Landscape; 10. *Polidoro da Caravaggio*, History of Niobe, design in the form of a frieze; 11. *N. Poussin*, Holy Family; 12. *Erc. Grandi*, St. George; 13. *Guido Reni*, La Contemplazione; \*15, 21, 23. *G. Poussin*, Landscapes; 24. *Guercino*, St. Jerome; 25. *Ribera*, St. Jerome. This room also contains two marble busts, portraits of members of the Corsini family. — The adjoining CABINET contains pictures of the older Florentine and Sienese schools, most of them of little value, and badly preserved. 28. *Gher. Starnina*, Madonna; 26. *Spagna*, Madonna.

9th Room: 2. *Teniers*, Interior of a stable; 8. *Lod. Carracci*, Pietà, sketch of No. 20 in the 2nd R.; 9. *Velazquez*, Innocent X. (copy of the picture in the Pal. Doria, p. 154); \*28, 29. *Salv. Rosa*, Battles; 30. *Giorgione* (?). Female heads; 36 (?). Portrait; 49. *Gherardesca da Siena*, Madonna. — In the adjoining private apartment, shown on request: ancient mosaic of two restive oxen with a plough and their driver; two ancient portrait-statues; also a bronze relief of the Rape of Europa, by *Benvenuto Cellini* (?).

The Library of this palace (adm., see p. 108; entrance by the principal portal; traverse the open corridor to the right, and ascend to the 1st floor), founded by Card. Neri Corsini, and one of the largest in Rome, consists of eight rooms containing a number of MSS. and printed works of great value, and one of the largest collections of *Engravings* in the world.

A large and beautiful \*Garden extends behind the palace on the slopes of the Janiculus. The heights command an admirable \*View of Rome (finest towards sunset; porter 1/2 fr., or more for a party).

At the S. end of the Longara stands the **Museo Torlonia** (entrance Vicolo Corsini 5), containing the most extensive collection of antiquities in Rome after those at the Vatican and the Capitol (accessible through written application to Prince Torlonia, Palazzo Torlonia, p. 157). The museum contains objects of almost every epoch of Græco-Roman art, many of them freely restored. Catalogue by *P. E. Visconti*.

I. GALLERY. 1st Corridor: 24. Head of an athlete (in the style of Lysippus); 25. Athlete restored as Hercules (in the style of Polycletus); 30. Lysias (?); 33. Isocrates; 43. Herod Agrippa; 44. Juba II. of Mauretania (?); 47. Venus Anadyomene; 49. Aristotle. — 2nd Corridor: 64. Livia; 66.

Metrodorus; 67. Alcibiades; 72. Tiberius (small); \*77. Sitting portrait-figure of a woman; \*82. So-called Philosopher of Ruspoli; \*86. Head of Hermes (in the style of Praxiteles); 91. Alexander the Great; 101. Nymph; 117. Statue of the orator Hortensius, found in his villa at Lauretum. — *3rd Corridor*: 118. Caesar; 137. Muse; 141. Niobe (much restored); 145. Amazon (freely restored); 146. Venus Euplecta, found at Porto, the harbour constructed by Claudius; 150. Fragment of a candelabrum, with relief of the dancing Horae; 151, 156. Hermaphrodite and Satyr; 161. Sophocles; 163. Homer; 164. Augustus, sitting figure. — *4th Corridor*: 167. Milo of Croton; 173. Euterpe; 174. Cupid and Psyche.

II. GALLERY. *1st Room*: 183. Minerva (resembling that at the Capitol); 188. Trajan, 192. Claudius, colossal busts. — *2nd Room*: 193. Tiberius; 214-218. Euterpe, Urania, Melpomene, Thalia, Erato. — *3rd Room*: \*234. Niobe and her children (see p. xxxi); 240. Claudius. — *4th Room*: 246. Bronze statue of Germanicus. — *5th Room*: Leucothea (? corresponds precisely to the Niobe, No. 234); \*283. Minerva (adjacent, casts of the Vatican and Capitoline Minerva, placed here for comparison). — *6th Room*: Shallow vase with reliefs of the labours of Hercules; 297. Relief of a game-dealer's shop. — *7th Room*: 303. Sleeping Ariadne; 306. Bacchus and Silenus; 311. Antinous; 315, 318. Domitian; 320. Ptolemy Philadelphus; 321. Ceres; 328. Sarcophagus, with reliefs of the different ages.

III. GALLERY. *1st Room*: 334, 336. Sarcophagi, with the labours of Hercules; 337. Sarcophagus, with the slaying of Marsyas. — *2nd R.*: 344. Relief of the harbour of Ostia, found at Porto. — *4th R.*: 383-394. Athletes. — *5th R.*: 397. Diana of Ephesus; 405. Archaistic head of Apollo.

The IV. GALLERY (*Serie Imperiale*) contains a fine collection of 105 Roman busts, arranged in chronological order. — In the COURT, a large number of sculptural fragments of every kind.

A little to the S. of the Museo Torlonia the Via della Longara is terminated by the *Porta Settimiana* (Pl. II, 11), a gate in the older wall of Trastevere, deriving its name from the gardens of Septimius Severus which once lay in the vicinity.

### Trastevere.

The *Janiculus* (275 ft.) rises to a commanding height near the river, and was on that account chosen by the ancient kings of Rome as the site of a castle, which they connected with the city lying opposite to it by a double wall. The hill was at length annexed to the city by Augustus as a 14th quarter, which he named the *Regio Transtiberina*. The banks of the Tiber here were bordered with handsome villas, but the quarter always retained the character of a suburb, and was much frequented by foreigners, and particularly Jews, who formed a community here down to the beginning of the 16th century. Trastevere is now inhabited almost exclusively by the working classes, among whom many well-built and handsome persons of both sexes will be observed. The inhabitants of Trastevere maintain that they are the most direct descendants of the ancient Romans, and their character and dialect differ in many respects from those of the citizens of other quarters.

Trastevere is connected with the city by three bridges, the most N. of which is the *Ponte Sisto* (Pl. II, 11), constructed under Sixtus IV., in 1474, on the site of the *Pons Aurelius*, which was destroyed in the 8th century. The bridge affords a fine view of the river and the important works constructed to control the stream; to the right an artificial island formed by the separation of part of the garden of the Farnesina (p. 326).

The frequent inundations of the Tiber, occasioned by the insignificant fall in the lower part of its course and by its sudden increase of volume after heavy rain in the mountain-homes of its numerous affluents (some-

times multiplying it tenfold) have long been a source of anxiety to the citizens and officials. After the great inundation of 1870, during which the water rose 56 ft. above the ordinary water-mark at the Ripetta, a commission was appointed by government, to report on the possibility of improvements. This body recommended a thorough purification and deepening of the channel, careful regulation of the drains emptying themselves into the river, and the widening of the channel at certain specified points. The works began in 1876 with the widening of the channel opposite the Farnesina and by the Regola, below the Ponte Sisto, and are now almost complete on the right bank, while on the left much has still to be done.

To the right the *Via di Ponte Sisto* leads in 3 min. to the broad **VIA GARIBALDI**, formerly *Via delle Fornaci*, a little on this side of the Porta Settimiana (see above), by which we now ascend to the left. After 5 min. the street quits the town. (To the right a steep road ascends direct to Acqua Paola, see p. 332). The road retains the name of *Via Garibaldi*, passing the new Spanish Academy, an institution resembling the French (p. 142), on the hill to the right, and ascends in windings to S. Pietro in Montorio, the Acqua Paola, Porta S. Pancrazio, and Villa Pamphilj. About 180 paces from the town, beyond the memorial-tablet, a path to the right, flanked with oratories, and ascending in steps, also leads to the church.

**S. Pietro in Montorio** (Pl. II, 12), erected in 1500 for Ferdinand and Isabella of Spain by *Baccio Pintelli* (?), on the spot where St. Peter is said to have suffered martyrdom, stands on the slope of the Janiculus, 197 ft. above the sea-level. The campanile and tribune were almost entirely destroyed during the siege of 1849. If the church is closed, visitors ring at the door on the right (25-50 c.).

**RIGHT SIDE.** The \*1st Chapel was decorated by *Seb. del Piombo* with frescoes from Michael Angelo's drawings: Scourging of Christ (of which there is a small duplicate in the Gall. Borghese), adjoining which are St. Peter on the left and St. Francis on the right; on the ceiling the Transfiguration; on the exterior of the arch a prophet and sibyl. The 2nd Chapel (Coronation of Mary on the arch) was painted by pupils of Perugino. The altar-piece of the 5th Chapel, Conversion of St. Paul, is by *Vasari*. — The High-Altar was once adorned by Raphael's Transfiguration (p. 305). — **LEFT SIDE.** The last chapel contains an altar-piece by *Daniele da Volterra* (?), Baptism of Christ; in the 4th Chapel an Entombment by a Dutch master; in the 3rd, an altar-piece and ceiling, by pupils of Perugino; in the 2nd, sculptures of the school of Bernini; in the 1st, St. Francis by *G. de' Vecchi*. By the wall near the door, tomb of St. Julian, Abp. of Ragusa, by *G. A. Dosio*, 1510.

In the court of the monastery rises the \**Tempietto*, a small circular building with sixteen Doric columns, erected in 1502 from *Bramante's* designs, on the spot where the cross of St. Peter is supposed to have stood. A chapel in the interior contains a statue of St. Peter, and below it is a second chapel, with an opening in the floor indicating the spot which the cross is said to have occupied.

The piazza in front of the church (197 ft.) commands a magnificent \*\*VIEW of Rome and the environs, for the orientation of which this point is admirably adapted (comp. annexed Panorama). The most important places are enumerated here from right to left, except where the contrary is stated. To the S. is the Tiber, which is crossed by the iron-bridge of the railway to Civitâ Vecchia; beyond it the extensive basilica of S. Paolo Fuori le Mura. Then part of





PANORAMA DI ROMA  
presso da S. Pietro



# E S U O I C O N T O R N I, in Monturio.



the city-wall, in front of it the green Monte Testaccio, the cypresses and tombstones of the Protestant burial-ground, the pyramid of Cestius, and the Porta S. Paolo. Nearer rises the Aventine, its base washed by the Tiber, which is not visible hence, with the three churches of S. Maria del Priorato, S. Alessio, and S. Sabina. Beyond are the Alban Mts., with Mte. Cavo on the right, and Frascati on the left (comp. pp. 135, 136); in the foreground on this side of the river is the hospital of S. Michele, and quite near us the large new tobacco-manufactory. On the Cælius, the Villa Mattei and S. Stefano Rotondo, above which, on the extreme spur of the Alban Mts., is Colonna; between this and the Sabine Mts., near Palestrina, the more distant Volscian Mts. Then the Palatine, with the ruins of the palaces of the emperors and the beautiful cypresses of the Villa Mills, above which rise the statues on the façade of the Lateran. Next, the Colosseum, the three huge arches of the basilica of Constantine; then the Capitol with the new German Archæological Institute, the Pal. Caffarelli, the tower of the senatorial palace, part of the façade of the Capitoline Museum, and the church of Araceli; the two domes with the campanile above these belong to S. Maria Maggiore on the Esquiline. The finely shaped, double-peaked mountain in the extreme distance is the Monte Velino (8166 ft.), which rises to the N. of the Lago di Fucino. Farther on, near the cypresses, the extensive royal palace on the Quirinal, in front of which, near a bright-looking dome, rises Trajan's column; more towards the foreground the church del Gesù with its dome, beyond which is the M. Gennaro. Then on the Pincio, the most N. of the Roman hills, the bright Villa Medici, and to the right of it S. Trinità de' Monti, rising with its two towers above the Piazza di Spagna; farther to the right, the casino of the Villa Ludovisi. Nearer, not far from the Tiber, rises the Pal. Farnese with its open loggia. To the right of it, the spiral tower of the Sapienza; farther to the right, part of the dome of the Pantheon, concealed by the dome-church of S. Andrea della Valle, to the right of which the column of M. Aurelius in the Piazza Colonna is visible. Again to the left, on the height, are the wall and the Passeggiata of the Pincio with the two dome-churches of the Piazza del Popolo. Then, near the river, the Chiesa Nuova; beyond it the indented outline of Soracte. On this side of the Tiber rises the castle of S. Angelo; beyond it, the heights of Baccano. By the chain-bridge is the dome-covered church of S. Giovanni de' Fiorentini. Farther off, M. Mario with the Villa Mellini; lastly, at the extreme angle to the left, rises the dome of St. Peter's. In Trastevere, at the foot of the hill, is the church of S. Maria in Trastevere, the bright campanile to the left of which belongs to S. Cecilia.

If we descend from S. Pietro in Montorio in a straight direction, traverse the Vicolo della Frusta to the right, and then the Via de' Fenili to the left, we reach the Piazza di S. Maria (p. 334).

The Via Garibaldi, which continues to ascend the hill beyond S. Pietro in Montorio, leads in 2 min. to the **Aqua Paola** (Pl. II, 12), the ancient *Aqua Trajana*, which was supplied by the Lago di Bracciano (p. 386), upwards of 31 M. distant. The aqueduct, having fallen to decay, was restored by *Fontana* and *Maderna* in 1611 under Paul V., who caused the great fountain to be decorated with portions of columns from the Temple of Minerva in Trajan's Forum. The massive basin was added by Innocent XII. The view is much more obstructed by surrounding buildings than that from S. Pietro below, but several objects, such as the Pantheon, are more distinctly seen hence. (From the corner the road mentioned at p. 330 descends direct to the entrance of the town.)

In 5 min. more the Via Garibaldi leads to the **Porta di S. Pancrazio** (Pl. II, 9), on the summit of the Janiculus (276 ft.), adjoining the ancient *Porta Aurelia*. Several osterie outside the gate. It was stormed by the French under Oudinot in 1849, but restored in 1857 by Pius IX. The surrounding summer-houses and the church and monastery of *S. Pancrazio*,  $\frac{1}{4}$  M. to the left, were also seriously damaged on that occasion. The church was erected by Symmachus about the year 500, but has been frequently restored. — In a straight direction we reach the entrance to the Villa Pamphilj (see below).

From the Porta S. Pancrazio to the Porta Portese (p. 336) is a pleasant walk of  $\frac{1}{2}$  hr., but not recommended in the reverse direction. We skirt the outside of the walls, which were restored in 1849, for 12 min., descend, and soon reach a circular plateau affording a charming \*View of the Campagna and the deserted S. quarters of the city. From a second plateau lower down, the view embraces the modern city as far as the Pincio. The road leads hence to the gate in 10 minutes.

On the Janiculus, 250 yds. from the Porta S. Pancrazio, is the —

\***Villa Doria Pamphilj** (Pl. II, 9; two-horse carriages on Mon. and Frid. after 1 p.m.; permessi for the Casino to be had at the Pal. Doria; comp. p. 115), planned by *Algardi*, and skilfully adapted to the undulating character of the ground, by order of Prince Camillo Pamphilj, nephew of Innocent X., and now the property of Prince Doria. It is sometimes called by the Italians *Belrespiro*, and the grounds are the most extensive and perhaps the pleasantest near Rome. Considerable damage was done to it by the siege of 1849.

On entering, we follow the carriage-road, which passes under a triumphal arch, and leads in windings (8 min.) to the entrance of the Casino, in a reserved part of the garden. On the right is a terrace with a \*View of M. Mario and St. Peter's, between which the horizon is bounded by Mte. Soracte, and a part of the Campagna.

To obtain admission to the \*CASINO, built by *Algardi*, we ring at the gate opposite the terrace. The walls are adorned with reliefs (chiefly from ancient sarcophagi) and statues ( $\frac{1}{2}$  fr.).

**GROUND FLOOR.** The vestibule contains several fine female statues. In the rooms are a few antiques: in the 1st, r. Cybele, riding on a lion; in the 3rd a female statue, in style resembling the *Æthra* in the Villa Ludovisi. The balcony of this room affords a pleasant survey of the flower-garden. In the circular billiard-room, the statue of an Amazon, etc.

**FIRST FLOOR.** The rooms here contain views of Venice by *Heintius*, of the 17th century. — The stairs ascend to the PLATFORM of the villa, commanding a fine \*Panorama of the grounds and environs. The sea is said to be visible in clear weather.

Leaving the Casino, we next visit the \**Columbaria* under the trees to the right, discovered in 1838, and situated on the ancient *Via Aurelia*. One of them is well-preserved, and contains some interesting paintings (Prometheus delivered by Hercules, Death of the children of Niobe, etc.).

The flight of steps by the Casino descends to the flower-garden, where the camellias are particularly fine.

The carriage-road by which we reached the Casino turns to the left and skirts a meadow, carpeted in spring with anemones (in the centre an altar, with representations of the gods, and Antoninus Pius sacrificing to the Penates). After 5 min., where the road turns to the right, a beautiful \*View is obtained of the Alban Mts. and the Campagna; it then winds past a celebrated grove of pines and a pond with swans (10 min.), and leads on its bank to the fountain by which it is supplied (5 min.). The Casino may now be regained either by the direct path, or by the carriage-road, which leads in 4 min. to the hothouses (r.), and the pheasantry (l.), with its beautiful silver-pheasants. On the road-side (l.), 50 paces farther, a monument was erected by Prince Doria in 1851 to the memory of the French who fell and were interred here.

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The island in the Tiber (*Isola Tiberina*, or *di S. Bartolommeo*) is believed by some authorities to have been once traversed by the wooden *Pons Sublicius*, the most ancient bridge between Rome and its suburb on the Janiculus. It is now crossed from the Piazza Montanara (p. 208) by the **Ponte de' Quattro Capi** (Pl. II, 17), so named from the four-headed figures on the balustrades, built in B.C. 62 by L. Fabricius, as the inscription records. Pleasing view.

On the island, to the right, is the church of *S. Giovanni Colabita* (Pl. II, 17), which, with the neighbouring monastery and hospital, belongs to the Brothers of Charity, by whom sick strangers are readily received. Farther on, to the left, is a small piazza, embellished in 1869 with a monument to SS. John, Francis, Bartholomew, and Paulinus. Here, perhaps on the site of an ancient temple of *Æsculapius*, is situated the church of —

**S. Bartolommeo** (Pl. II, 18), erected about the year 1000 by the Emp. Otho III. in honour of St. Adalbert of Gnesen, and erroneously named S. Bartolommeo. The emperor had desired the Beneventans to send him the relics of St. Bartholomew, but received those of St. Paulinus of Nola in their stead. The present church,

with the exception of the campanile, is modernised and uninteresting; façade by *Lunghi*, 1625.

The INTERIOR contains fourteen ancient columns; in the choir, remains of an early mosaic. In the centre of the steps leading to the presbyterium is the mouth of a fountain of the 12th cent., on which a figure of Christ with a book in his hand, and the heads of two side-figures are alone distinguishable.

In the small GARDEN OR THE MONASTERY (visitors ring at the entrance to the right by the church) is seen part of the ancient bulwark of travertine which gave the island the appearance of a ship. An obelisk represented the mast. The figure of a snake hewn on the bow of the ship is a reminiscence of the story that the Romans, when sorely afflicted by the plague, sent for *Aesculapius* from Epidaurus in B.C. 293, and that a snake, a reptile sacred to the god, concealed itself in the vessel, and on reaching the harbour escaped to this island, which was dedicated to *Aesculapius* in consequence. That the god was worshipped here has been proved by the discovery in the island of limbs in terracotta, which were presented by sick persons as votive offerings.

The island is connected with Trastevere by the ancient *Pons Cestius* (*Gratianus*), now the **Ponte S. Bartolomeo** (Pl. II, 18), which was built by Augustus, and, according to the lengthy inscription on the right side, restored by the Emperors Valentinian and Gratian. Pleasant view to the right.

Proceeding hence in a straight direction, we reach the **VIA DELLA LUNGARETTA** (Pl. II, 18), near the E. end of which, called Via della Lungarina, the Tiber is crossed by the *Ponte Rotto* (p. 251, inaccessible at present owing to the river-improvement works; route thence to S. Cecilia, see p. 335).

Following the Via della Lungaretta to the right, we reach in 6 min. a small piazza, to the left in which is the side-entrance to **S. Crisogono** (Pl. II, 15), a basilica with aisles, a portico, and straight beams, of the 12th century. The church has been frequently restored, the last time having been in 1624.

The INTERIOR is interesting on account of its fine old mosaic pavement, and ancient columns, particularly the two of porphyry supporting the arch of the choir, which are the largest in Rome. The ceiling-paintings of the transept are by *Arpino*. The mosaic on the wall of the tribune represents the Madonna between SS. Chrysogonus and James. Fine carved stalls of 1866.

In the Contrada Monte di Fiore, a little to the E. of the Piazza S. Crisogono, an *Excubitorium* of the VII. cohort of the *Vigiles*, i.e. a station of the Roman firemen, was excavated to a depth of about 30 ft. in 1866-67. A small mosaic-paved court-yard, with a well in the centre, and several rooms with small mural paintings are shown here. On the walls are numerous rude inscriptions of the 3rd century. (Visitors may descend; fee 1½ fr.)

In the Via della Lungaretta, immediately beyond the church, is the brightly-painted *Hospital of S. Gallicano*, for cutaneous diseases, presided over by a professor of the Sapienza.

After 9 min. we reach the **PIAZZA DI S. MARIA** (Pl. II, 15, 12), with a fountain, and a church of that name.

\***S. Maria in Trastevere**, which is said to have been founded by

Callistus I. under Alexander Severus, on the spot where a spring of oil miraculously welled forth at the time of the birth of Christ, is mentioned for the first time in 499, was re-erected by Innocent II. about 1140, and consecrated by Innocent III. in 1198. The church has recently been restored. The present portico was added by C. Fontana under Clement XI. in 1702. In front are mosaics of Mary and the Child, on each side the small figure of a bishop (Innocent II. and Eugene III.) and ten virgins, eight of whom have burning, and two extinguished lamps, a work of the 12th cent., largely restored in the 14th. The portico contains the remains of two Annunciations, one attributed to Cavallini, but now entirely repainted, and numerous inscriptions. On the side-wall to the right is the tomb of the librarian Anastasius (d. about 886).

The INTERIOR contains twenty-two ancient columns of unequal sizes. Some of the Ionic capitals were formerly decorated with heathen deities, but these were removed when the church was restored in 1870. The ceiling, decorated with richly-gilded stucco, was designed by Domenichino. The oil-painting on copper in the centre, a Madonna surrounded by angels, is by the same master. The chapels contain little to detain the traveller. The TRANSEPT is reached by an ascent of seven steps, adjoining which is the inscription *Fons olei*, indicating the alleged site of the spring of oil. In the transept on the left are the tombs of two Armellini and an ancient relief of the Virgin and saints. Opposite is an altar erected to St. Philip and St. James by Card. Philip of Alençon; r. his tomb (d. 1397); l. tomb of Card. Stefaneschi (d. 1417), with recumbent figure by Paolo Romano. — The \*Mosaics in the TRIBUNE belong to different periods. Above, on the arch, are the older ones, dating from the 12th cent.: the Cross with Alpha and Omega, under the symbols of the Evangelists; r. and l. Isaiah and Jeremiah. On the vaulting Christ and the Virgin enthroned; l., St. Callistus, St. Lawrence, Innocent II.; r., St. Peter, St. Cornelius, Julius, Calepodius. The lower mosaics are ascribed by Vasari to Pietro Cavallini, a master of the transition period from the Cosmas family to Giotto, and have been restored by Camuccini. They represent the 13 lambs and scenes from the life of Mary; in the centre of the wall a mosaic bust of Mary with St. Peter, St. Paul, and the donor Stefaneschi (1290). — The SACRISTY contains a Madonna with SS. Rochus and Sebastian, ascribed to Perugino, and a fragment of ancient mosaic (ducks and fishermen, the former admirable).

The Via del Cemetero and Via de' Fenili lead hence direct to S. Pietro in Montorio (p. 330). — The *Via di S. Francesco* descends towards the S.E. (to the left) to the piazza of that name, in which are situated the church and monastery of S. Francesco a Ripa, where St. Francis resided for some time. The church was built in 1231, and modernised in the 17th century. The last chapel on the left contains the recumbent figure of St. Lodovica Albertoni by Bernini. — Omnibus hence to the Piazza di Venezia, see Appx.

From the Ponte Rotto (p. 251) the VIA DE' VASCELLARI to the left and its prolongation, the *Via di S. Cecilia*, lead to (4 min.) —

\*S. Cecilia in Trastevere (Pl. II, 15), originally the dwelling-house of the saint, which was converted into a church by Urban I., restored by Paschal I., and entirely rebuilt by Card. Franc. Acquaviva in 1725. It is approached by a spacious court, which is embellished with an ancient vase, and by a portico resting on four columns of African marble and red granite. Festival, 22nd Nov.

**Interior.** The columns which formerly supported the nave were replaced by pillars in 1822. To the right of the entrance is the tomb of Card. Adam of Hertford, an English prelate (d. 1398); and to the left that of the warlike Card. Fortiguerra (d. 1473). — The beautiful HIGH-ALTAR with columns in pavonazzetto was executed by the Florentine *Arnolfo del Cambio* in 1283: adjacent is an ancient candelabrum for the Easter-candle; beneath the high-altar the recumbent \*Figure of the martyred S. Cecilia by Stef. Maderno. The saint had converted her husband, her brother, and even her judges, but was at length condemned to be executed during the persecution that took place either under Marcus Aurelius or Alexander Severus. The executioner being unable to sever her head from her body, fled in dismay after three attempts. Bishop Urban interred the remains of the holy woman in the catacombs of St. Callistus, not far from the tomb of the popes. In 821 her burial-place was divulged to Paschal I. in a vision, whereupon he transferred her remains to this church. In 1599 the sarcophagus was again opened, and at that period, the age of Bernini, this admirable figure was executed. — The TRIBUNE contains ancient \*Mosaics of the period of the foundation (9th cent.): the Saviour on a throne with the Gospel, r. St. Paul, St. Agatha, and Paschal; l. St. Peter, St. Cecilia, and her husband St. Valerianus. — In the 1st CHAPEL, on the right, an ancient picture of Christ on the Cross; the 2nd CHAPEL, somewhat receding from the church, is said to have been the bath-room of St. Cecilia, the pipes of which are still seen in the wall. — The opposite door leads to the SACRISTY, the vaulting of which is adorned with the Four Evangelists by Pinturicchio. — In the last CHAPEL to the right, on the altar: Madonna with saints, a relief of the 15th cent.; on the right wall are preserved the remains of mosaics of the 12th cent. detached from the façade of the church (Entombment of the saint and her Appearance to Pope Pascal I.). — Descent to the lower church by the tribune.

Farther on, in the direction of the gate, the next transverse street to the right leads to *S. Maria dell' Orto*, designed by G. Romano in 1512; façade of 1762. The interior is overladen with stucco and gilding. Adjacent is the government *Tobacco Manufactory*. — The street to the left leads to *S. Francesco* (p. 335).

The cross-street to the left (S.E.) from *S. Cecilia* leads to the *Ripa Grande* with the harbour. Pleasant view of the Marmorata and Aventine. To the right stands the extensive *Ospizio di S. Michele* (Pl. III, 15), founded in 1689 by Tommaso Odescalchi. After his death it was extended by Innocent XII., and combined with other establishments, now comprising a work-house, reformatory, house of correction, and hospice for the poor. Sick and aged men and women are provided for here, and other indigent persons furnished with work. Poor and orphan children are instructed in various trades and arts, the boys being afterwards discharged with a donation of 30, girls with 100 scudi. The institution possesses several churches, spacious work-rooms, and apartments for the sick.

At the end of the *Ripa Grande* is the *Dogana*, where we turn away from the river, and adjoining it, a few paces farther, is the *Porta Portese*, from which the *Porto* road issues (see p. 346).

### *The Catacombs.*

Most travellers will be satisfied with a visit to the *Catacombs of St. Callistus*, and perhaps those of *St. Agnese* (both shown daily, except in mid-summer). Visitors had better bring candles with them, as the light car-

ried by the guide hardly suffices for a party. On 22nd Nov. the Catacombs of Callistus are illuminated and open to the public.

Scientific visitors may apply for additional information to *Commendatore Giov. Batt. de Rossi*, Piazza Araceli 17, upper floor. Information as to admission to the other catacombs may be obtained of the custodians of the Callistus Catacombs.

Ancient and Christian Rome seem to be separated by a wide chasm, if the modern appearance of the city alone be regarded. The most ancient churches having disappeared, or being concealed beneath a modern garb, the earliest Christian monuments of any importance are several centuries later than the last Roman structures. This interval is satisfactorily filled up by the *Catacombs*, or burial-places of the early Christians, which have recently been rendered specially interesting by a series of important investigations.

I. HISTORY OF THE CATACOMBS. The term 'Catacombs' is modern, having been extended from those under S. Sebastiano, to which the topographical name '*ad catacumbas*' was anciently applied, to the others also. The early Christians gave their burial-places the Greek name of *Coemeteria*, i. e. resting or sleeping-places, probably with reference to the hope of the resurrection. The Roman law, frequently re-enacted during the empire, prohibiting the interment of the dead, or even their ashes, within the precincts of the city, was of course binding on the Christians also. We accordingly find their burying-places situated between the 1st and 3rd milestones beyond the Aurelian wall, to which Rome had extended long before the construction of the wall itself.

While the European nations had become accustomed to dispose of their dead by cremation, the Egyptians and the Jews retained the practice of interment as being more in harmony with their views on the subject of a future state. The prevalence of similar views among the Christians gave rise to the excavation of subterranean passages, in the lateral walls of which apertures were made for the reception of the corpses. Burial-places of this description are to be found at Naples, Syracuse, Chiusi, Venosa, in Alexandria (in Egypt), and elsewhere, as well as at Rome.

It was formerly supposed that the early Christians used ancient arenaria, or pits of pizzolana earth, for this purpose, and extended them according to requirement, but this theory, as well as the belief that the different catacombs were all connected, has been refuted by modern investigation. These subterranean passages are proved to have been excavated almost solely for the purposes of Christian interment, in the soft strata of tufa (*tufo granolare*), of which most of the hills near Rome consist, and which is rarely employed for building purposes. The hard tufa used for building, and the pizzolana, which when mingled with lime yields the celebrated Roman cement, have been penetrated in a few exceptional cases only.

The Roman Catacombs took their rise from *Family Tombs*, which were named after their original proprietors, such as those of *Lucina*,

*Pontianus*, and others. The approaches to these vaults were everywhere wide and conspicuous, without any indication of attempt at concealment. The oldest belong to the first century of our era, while the most recent date from the first half of the 4th century. In the 3rd century the *Church* began to establish burial-places of its own and to take the management of those already existing; and this supervision seems soon to have embraced all the Christian burial-places. Each district was presided over by a presbyter.

During the 3rd cent. the persecuted Christians frequently sought refuge in the Catacombs; but they were sometimes followed into their subterranean places of refuge, or there arrested or slain. Peace was at length restored to the Church and security to the Catacombs by Constantine the Great's edict of Milan. Throughout the 4th cent. interments here were customary, but they became rarer towards the beginning of the 5th, and were soon entirely discontinued, as it now became usual to inter the dead near the churches. The last three Catacombs appear to have been founded by Pope Julius in 336-47.

The Catacombs, however, as well as the tombs of the martyrs, still enjoyed the veneration of pilgrims and the devout. As early as 370 Pope Damasus caused numerous restorations to be made, and the most important tombs to be furnished with metrical inscriptions; apertures for light were constructed, to facilitate the access of visitors, and the walls at a comparatively late period decorated with paintings, which differ materially from those of the earliest Christians in subject and treatment. During the frequent devastations undergone by the city, however, the Catacombs were also pillaged and injured, the first time on the occasion of the siege by the Goths in 537, and afterwards during the siege by the Lombards in 755, when they suffered still more seriously. 'The invaders ransacked the burial-places of the martyrs with pious zeal, searching for the bones of saints, which they deemed more precious than gold, and giving them arbitrary names, carried them home in hope of selling them at a great price. That a skeleton was found in Roman soil was sufficient warrant to them for attributing miraculous virtue to it, and thus it probably happened that the greatest sinners buried in the catacombs frequently had their remains exhumed and revered as as those of saints' (Gregorovius). After these different plunderings the Catacombs were restored by John III. (560-73) and Paul I. (757-68); but the transference of the remains of the martyrs to the altars of the city had already taken place in the most wholesale manner. In 609, when Boniface IV. consecrated the Pantheon as a church, he caused twenty-eight waggon-loads of the bones of 'saints' to be dispossed beneath the altar; and an extant inscription records that no fewer than 2300 corpses of 'martyrs' were buried in S. Prassede on 20th July, 817. Hadrian I. (722-95) and Leo III (795-816) also made attempts to preserve the Catacombs from ruin, but the task was abandoned by Paschal I. (817-24), after

whose time the Catacombs gradually fell into oblivion, those under S. Sebastiano alone remaining accessible to the visits of pilgrims.

At length we find traces of renewed visits to a few of the catacombs towards the close of the 15th cent. partly by pilgrims, and partly by members of the Roman academy of the humanists, but the scientific exploration did not begin until fully a century later. In 1578 some workmen accidentally discovered an ancient Cœmeterium near the Via Salara, and from that period the subject began to excite general and permanent interest; and the Roman church has since then regarded the supervision of *Roma Sotterranea* as a point of honour. The pioneer of the scientific examination of the Catacombs was *Antonio Bosio* of Malta, who devoted thirty-five years of his life to the task, but his '*Roma Sotterranea*' was not published till 1632, thirty years after his death. His researches, although afterwards followed up by other scholars, were at length threatened with oblivion, but within the last twenty or thirty years he has been worthily succeeded by the Jesuit *P. Marchi* and the able brothers *De Rossi*, *Michele*, the geologist, and *Giovanni Battista*, the archæologist. The last has begun to publish the result of his indefatigable labours in a Collection of Ancient Christian Inscriptions (1st vol. 1861), in a work entitled '*Roma Sotterranea*' (1st vol. 1864, 2nd vol. 1867, 3rd vol. 1877), and in the '*Bullettino di Archeologia Cristiana*' (1863 et seq.). Comp. also p. 120.

II. THE ARRANGEMENT OF THE CATACOMBS was originally extremely simple. Narrow passages,  $2\frac{1}{2}$  ft. in width, and afterwards even less, were excavated and furnished with *loculi*, or recesses in the sides, of the length of the body to be interred. These niches were placed one above the other, as many as seven and more being sometimes thus disposed, and when the body was interred they were closed with tablets of marble, or occasionally of terracotta, which were either left plain, or merely recorded the name of the deceased, with the addition '*in pace*', and sometimes with the addition of '*martyr*'. The older inscriptions are sometimes in Greek, but the later always in Latin. This change shows that the Christians were at first aliens, but afterwards formed a naturalised and permanent community. Important inscriptions are now united in the great collection in the Lateran (p. 275), while the niches are generally empty in consequence of the mania for relic-hunting, already mentioned, which even during the present century is not entirely extinct. The practice is now being introduced of leaving all the monuments in the places in which they were found.

The increase of the community and the transformation of burial-places originally intended for families and their fellow-religionists into public cemeteries could not fail to affect the external arrangements of the Catacombs. By degrees they were extended; the passages became narrower and higher, or rose in several stages, sometimes as many as five, one above another. Catacombs originally

distinct were connected by means of new excavations, and the complicated nature of these alterations and extensions is still apparent to the observer. These operations were carried out by a regular society of *Fossores* (or diggers), who ceased to exist only when the use of the catacombs was discontinued. Altered times and circumstances naturally exercised an influence on the appearance of the catacombs. They originally differed little from similar heathen localities; and the use of sarcophagi, instead of interment in the rock without other receptacle, was not uncommon, while other distinctions between the burial of the rich and that of the poor were also sometimes made. In most cases the bodies were wrapped in cloth, on their breast was laid the consecrated bread of the sacrament, and various ornaments and memorials were interred along with them. Adjacent to the slabs which closed the niches were frequently placed earthen lamps, partly as symbols of the resurrection, and perhaps also for practical purposes, just as lamps had always been much used in the heathen observance of worshipping the dead.

The system of monotonous passages was sometimes broken by the introduction of larger chambers, which were used as *cubicula*, or family burial-places, and were private property. Lastly we also find chambers that were set apart for the celebration of divine worship; but these all date from the 4th cent., when they were fitted up for the celebration of ecclesiastical festivals in honour of the martyrs, which came into vogue at that period. The ordinary services, however, were performed in the private dwelling-houses in the city, and not in the Catacombs, as has been erroneously supposed.

III. THE DECORATION OF THE CATACOMBS is one of their most interesting features. Christian art in origin could, of course, be but an application of ancient precepts to the new objects and conceptions introduced by the new religion. The paintings and sculptures of the Catacombs are therefore in no respect different in style from contemporaneous works, and with them shared in the precipitate and almost total degradation of art. The best frescoes belong to the end of the 1st and beginning of the 2nd century. With the general decline of the Roman empire in the 3rd and 4th century, artistic forms became distorted and unpleasing, and in the case of decorative works there is no difference in style between Christian and heathen art, especially during the earlier periods.

On the other hand, a peculiar significance in the choice and treatment of the subjects is observable from the earliest period. Comparatively few *historical* paintings are met with, and these have no other object in view than the illustration of some simple fact from Jewish or Christian lore. Occasionally a Madonna and Child are observed (Catacombs of Priscilla), generally with the Magi, varying in number, who present their offerings, as in the Catacombs of St. Callistus, Domitilla, and Priscilla. Scenes of martyrdom do not occur earlier than the 5th century.

The great majority, however, of the paintings represent scenes *symbolical* of the doctrines and hopes of Christianity. That of most frequent recurrence is the Resurrection, typified either by the raising of Lazarus, who appears at a door wrapped in his grave-clothes, while Christ, represented beardless, stands before it with a wand, or by the history of Jonah sitting under the gourd, the prophet swallowed by the whale, and his final escape. The Good Shepherd also frequently appears, with the lost sheep on his shoulders, and sometimes surrounded by lambs. Abraham's Sacrifice, Noah in the Ark, and the three men in the fiery furnace belong to the same category. Daniel among the lions is another favourite subject, and he is generally represented with his hands raised in prayer, an attitude in which the deceased themselves are often depicted ('orantes'). The Miracles of Christ also recur frequently. In the 'sacrament-chapels' of the Callistus Catacombs we also meet with representations of *Baptism*, in realistic style, and the *Last Supper*, treated symbolically. The fish, too, by a kind of acrostic, formed an important Christian symbol, as the Greek *iχθύς* (fish) consists of the initial letters of: *Ιησοῦς Χριστός Θεοῦν Υἱός Σωτῆρ* (Jesus Christ the Saviour, Son of God). All these subjects and many others, especially the traditions of the Old Testament which contain a typical reference to New Testament history (such as Moses striking the rock), recur continually in the paintings of the Catacombs and in the sculptures on the ancient Christian sarcophagi. The inscriptions corresponding to these were, as already mentioned, of a very simple description down to the middle of the 3rd cent., after which they become more lengthy, and contain more elaborate ejaculations of grief and hope. — For purpose of study, the collections of pictures, inscriptions, and sarcophagi in the Christian museum of the Lateran (p. 275) will be found indispensable.

The Catacombs extend around the city in a wide circle, the majority, however, being concentrated between the Via Salara, the Via Nomentana, the Via Latina, the Via Appia, and the Via Ostiensis. Upwards of forty different Catacombs, varying greatly in extent, and only partially accessible, have been discovered. That of Callistus alone has been thoroughly excavated. According to Michele de Rossi's careful calculations, they cover an area of 615 acres. In order, however, to form an accurate idea of their extent, it must be borne in mind that the passages run one above another, as many as five being sometimes thus disposed. The highest of these lie 22-25 ft. below the surface of the earth, while the lowest are 40-50 ft. deeper. If the whole of these subterranean passages were placed in a continuous line, their total length would be about 545 English miles. The most important of the Catacombs only need be enumerated here, and of these the most instructive are the —

\***Catacombs of St. Callistus** on the Via Appia,  $1\frac{1}{4}$  M. beyond the Porta S. Sebastiano (p. 261; comp. also p. 348). On entering

the vigna in which they are situated, we perceive at a short distance a small brick building with three apses. This having been identified by Giov. de Rossi as the ancient *Oratorium S. Callisti in Arenariis*, he induced Pius IX. to purchase the ground, and his investigations were speedily rewarded by most important discoveries. Admission to the catacombs (1 fr.) and a 'scavatore' as guide are obtained at an adjoining cottage. The Oratorium contains inscriptions and reliefs from the catacombs, a plan of this city of tombs, and copies of the most important mural paintings. The present entrance to the catacombs immediately adjoins this building. A passage with tombs is traversed, and the \**Camera Papale*, or *Cubiculum Pontificium*, a chamber of considerable dimensions, is soon reached on the left, containing the tombs of popes on the left, and those of Anteros, Lucius, Fabianus, and Eutychianus on the right; and in the central wall that of Sixtus II., who died as a martyr in the Catacombs in 258. In front of the latter is a long metrical inscription in honour of those interred here, composed by Pope Damasus about the close of the 4th cent., and engraved in elegant and decorated characters invented specially for the purpose by Furius Dionysius Philocalus, the secretary of that pope. Outside the entrance, on both sides, a great number of inscriptions have been scratched by devout visitors of the 4th-6th century. We next enter a \*Chamber, open above, which once contained the *Tomb of St. Cecilia*, whose remains are now in the church of S. Cecilia in Trastevere (p. 335). On the wall here are several Byzantine paintings of the 7th-8th cent.: St. Cecilia, St. Urban, and a head of Christ. The walls of the aperture for light bear traces of other frescoes. On St. Cecilia's Day (22nd Nov.) mass is celebrated here, on which occasion the chapel and the adjoining chambers are illuminated and open to the public. In the sides of the passages near these chapels are several chambers known as 'sacrament chapels', which are adorned with symbolical representations of the communion, baptism, and other scenes of the kind already mentioned. Then follow the *Tomb-Chamber of Pope Eusebius*, with an old copy of an inscription by Damasus, and another with two sarcophagi still containing the remains of the deceased, one of them preserved in a mummy-like form, the other almost entirely destroyed. Lastly we may mention the *Tomb of Pope Cornelius*, which originally belonged to the separate cemetery of *Lucina*.

The **Catacombs of SS. Nereus and Achilleus, or of Domitilla**, near the Catacombs of Callistus, on the Via delle Sette Chiese (p. 350), contain the greatest number of inscriptions (upwards of 900), and are among the earliest foundations of the kind, vying in antiquity with the Crypts of St. Lucina, and the Catacombs of St. Priscilla. Domitilla was a member of the imperial house of the Flavii. In two of the five ancient entrances are frescoes of the beginning of the 2nd cent., representing genii in the Pompeian style, figures of the

Good Shepherd, Daniel, and others of the earliest type. In the centre of the catacomb is the large and nearly quadrangular *Basilica of St. Petronilla*, who, according to the legend, was the daughter of St. Peter. The basilica, built in the second story of the catacomb, projects with its roof into the open air. On the column of a canopy is represented the martyrdom of St. Achilleus in relief, perhaps the earliest work of the kind (4th cent.). Everything else is in a ruined condition, but the church has recently been partly restored. It was used from the 5th to the 8th cent. only.

The **Catacombs of St. Prætextatus**, on the Via Appia towards S. Urbano (p. 352), contain decorations similar to those of the station of the Vigiles at Trastevere (p. 334). In the burial chapel of Vibia here are still to be seen gnostic heretical representations (Hermes as conductor of the dead, etc.).

The **Catacombs of St. Priscilla** lie on the Via Salara,  $\frac{1}{2}$  M. from the gate (p. 355). The oldest part consists of a square chamber, called the 'Cappella Greca', owing to its Greek inscription, which contains interesting paintings of the 3rd century. Farther on, among the decorations of the ceiling, are a Madonna and the Child, with Joseph, the oldest Madonna in existence, dating from the latter half of the 2nd century. Coloured inscriptions on tiles, of the earliest and simplest type, are also occasionally found here.

The **Catacombs of S. Agnese**, under the church of S. Agnese Fuori le Mura (p. 172), are destitute of painting, but are to a great extent still in their original condition. They are shown by the sacristan without a permesso. — About  $\frac{1}{4}$  M. beyond the church is another catacomb, called the *Coemeterium Ostriatum*, which contains numerous family burial-places. (Adm. on Sun., Tues., and Thurs.)

The **Catacombs of S. Sebastiano**, below the church of that name on the Via Appia (see p. 349), the only burial-places of the kind which continued to be visited in mediæval times, have been almost entirely deprived of their enrichments. One chamber recently excavated is interesting on account of the portrait of a Christian gladiator which adorns it. — In the vicinity are the —

**Jewish Catacombs**, in the *Vigna Randanini* (p. 349; at present inaccessible), which were excavated about the 3rd century. They rather resemble the catacombs of Naples than the other Roman catacombs. The inscriptions are exclusively Greek and Latin. The most frequently recurring symbol is the seven-branched candelabrum. Two chambers are enriched with decorative paintings, in which, contrary to the Mosaic law, figures of animals are depicted. A sarcophagus here bears traces of gilding.

The **Catacombs of SS. Peter and Marcellinus**, near Torre Pignattara (p. 354), are among the most extensive. The ceiling of a lofty chapel bears an Enthroned Christ, with St. Paul on the right, and St. Peter on the left, with four saints below, quite in the style of the earliest mosaics. Other frescoes, such as two scenes of *Agapæ* (love-feasts), belong to the 3rd cen-

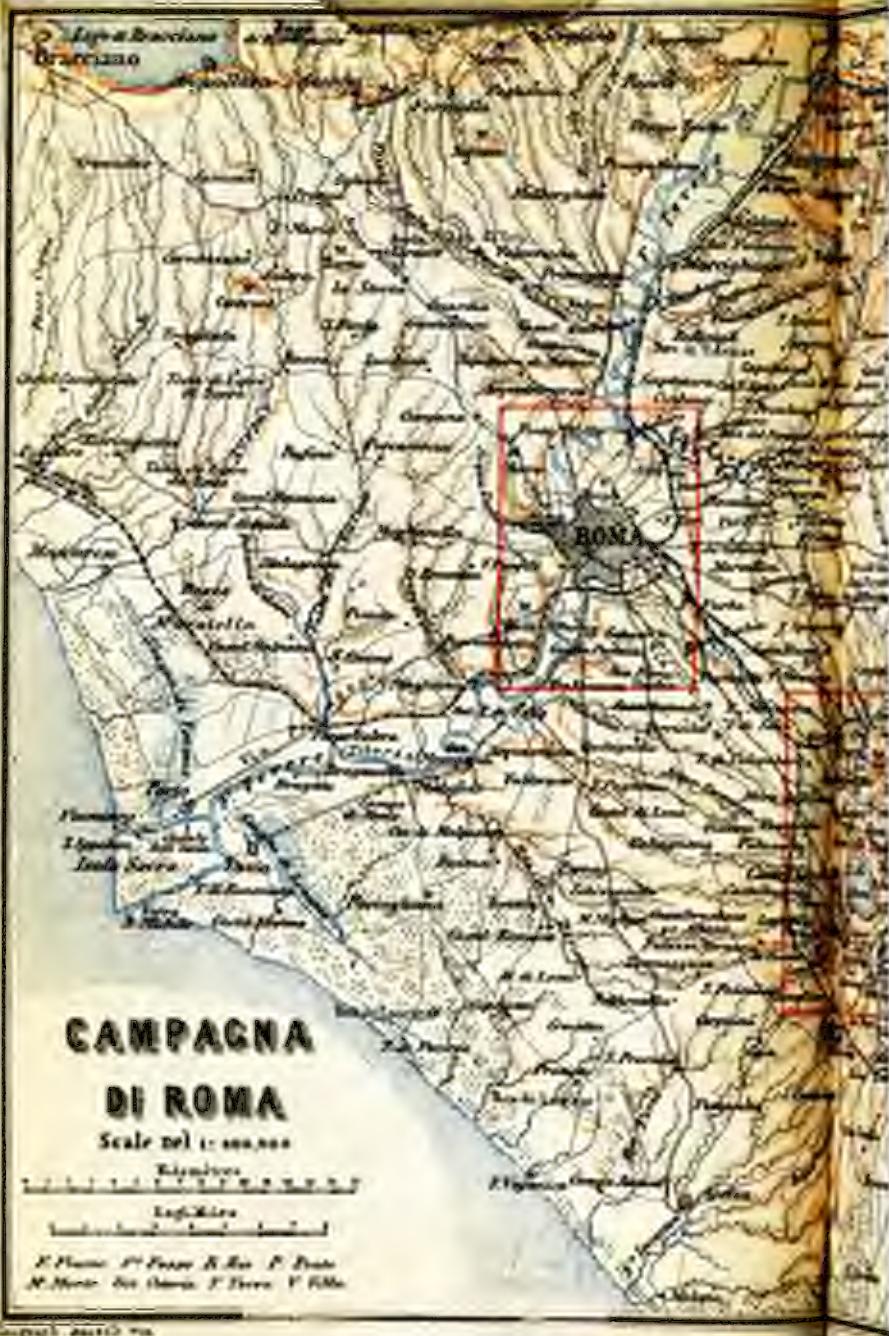
tury. The representation is often very realistic. A very fine cemeterial glass, with a design of the Temple of Jerusalem in gilt outline, was found in these catacombs in 1883.

The **Catacombs of St. Pontianus**, situated in the Vigna di S. Michele, 1/2 M. from the Porta Portese (to the right before the Strada di Monte-verde), are excavated in the breccia of Monte Verde. At the foot of a staircase descending into it, is a basin with water, serving as a baptistery. On the wall beyond is the Baptism of Christ (with a stag near the Jordan), above a large cross in the later style. Above the staircase are two large medallions with heads of Christ of the 6th and 9th (?) centuries.

The **Oratorio of S. Alessandro**, 6 M. from the Porta Pia (p. 355), in the Tenuta del Coazzo (permesso at the Propaganda), is a long, half-subterranean building, the very poor masonry of which is well preserved in the lower part. According to an inscription on the altar, this was the tomb of a certain Alexander, perhaps the bishop of that name. The oratory is surrounded with lofty passages still containing undisturbed tombs.

*Catacomb of St. Generosa*, see p. 347.





## CAMPAGNA DI ROMA

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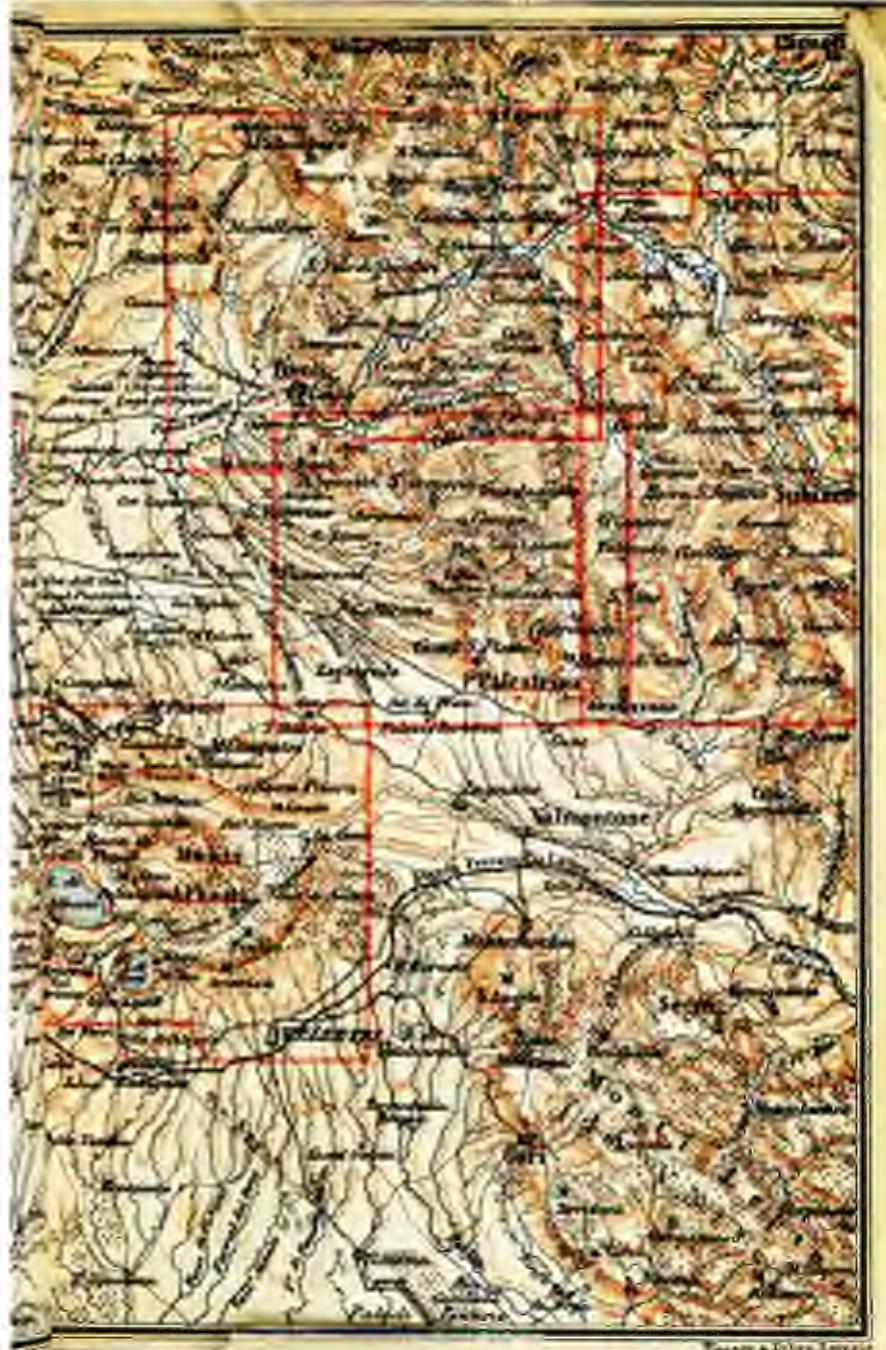
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F. Piozzi, F. Frassi, R. Ricci, F. Dezza,  
M. Martini, G. Giannini, F. Ferrara, V. Filzi.





## THIRD SECTION.

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### ENVIRONS OF ROME.

The vast **Campagna di Roma**, bounded on the N. by the Ciminian Forest, on the W. by the sea, and on the E. by the Apennine chain of the Sabina, affords an ample field for a number of the most interesting excursions. The mountains with their picturesque outlines, and the wild and deserted plain, covered in every direction with imposing ruins, chiefly of ancient origin, present attractions of the highest order, to which a whole year of study might fitly be devoted.

The Campagna, which was once covered by the sea, owes its origin to powerful volcanic agency; lava and peperine are of frequent occurrence, and the red volcanic tufa is seen everywhere. A great number of ancient craters may be distinguished, the most important of which are the lakes of the Alban Mts., the lake of Bracciano, the lake of Vico in the Ciminian Forest, and the crater of Baccano. The historical associations connected with this plain are, however, of still higher interest than its natural features. The narrow strip of land which stretches between the Alban Mts. and the Tiber towards the sea is the ancient **LATIUM**, which victoriously asserted its superiority over the Etruscans on the N., the Sabines on the E., and the Volscians on the S., subsequently effected the union of the Italian peninsula, and finally acquired supremacy over the whole world. Once a densely peopled land, with numerous and prosperous towns, it is now a vast and dreary waste, of which barely one-tenth part is furrowed by the ploughshare. In May, when the malaria begins to prevail, herdsmen and cattle retire to the mountains, while the few individuals who are compelled to remain behind are rendered miserable by continual attacks of fever. The cause of this change dates from so remote a period as the last centuries of the republic, when the independent agricultural population was gradually displaced by proprietors of large estates and pastures. This system inevitably entailed the ruin of the country, for a dense population and high degree of culture alone can avert the malaria, which is produced by defective drainage and the evaporation of stagnant water in the undulating and furrowed volcanic soil. In the middle ages the evil increased. The papal government has repeatedly endeavoured to promote the revival of agriculture, but such attempts cannot be otherwise than abortive as long as the land is occupied by farms and pastures on a large scale. An entire revolution in the present system, energetically and comprehensively carried out, will alone avail to restore the prosperity of the land. The present government also has appointed a commission to take steps for rendering the Campagna cultivable, but as yet without any practical result. About one-half of the **Agro ROMANO** belongs to ecclesiastical corporations, one-third to the nobility, and barely the remaining one-sixth to small proprietors. These large estates are usually let to *Mercanti di Campagna*, or contractors on a large scale, of whom there are not more than forty altogether, on leases of three years by the ecclesiastical bodies, and of nine years or more by the lay proprietors. These contractors entrust the management of the land to a *Fattore*, or bailiff, who resides at the *Tenuta* or *Casale*, as the farm-house is called. The system of tillage and the agricultural implements used are of a very primitive character.

**EXCURSIONS IN THE CAMPAGNA**, of which the more important are enumerated below, may be performed by carriage, on horse-back, or on foot, each mode possessing its peculiar advantages. The traveller is particularly cautioned against the risk of taking cold, owing to the great and sudden change of temperature which generally takes place about sunset. Lying or sitting on the ground in winter, when the soil is extremely cold in comparison with the hot sunshine, is also to be avoided. In crossing the fields care should be taken to avoid the formidable herds of cattle, especially in spring; and the same remark sometimes applies to the dogs by which they are watched when the herdsman is absent. Predatory attacks on travellers are of rare occurrence, but enquiry as to the state of the country is by no means superfluous (p. xvi). Those whose residence in Rome is sufficiently prolonged should make the excursions in the plain in winter, and those among the mountains in the warmer season.

**CARRIAGES.** The best are to be had at the hotels, where 30-50 fr. per day is the charge for a carriage and pair. At *Fedeli's*, Via dell'Impresa 15, the charge is 25-30 fr.; driver's fee 3-5 fr.

**SADDLE HORSES:** *Jarret*, Piazza del Popolo 3; *Cairolì*, Vicolo degli Incurabili 24; charge 10 fr. per half-day, ostler 1 fr.

## I. Short Excursions in the Campagna.

This first list contains those excursions from Rome which occupy a few hours only, and which will be found refreshing after a morning in a church or museum. As far as the gates, and for  $\frac{1}{2}$  M. or more beyond them, the roads are dull and uninteresting from being flanked by lofty walls. A cab should therefore be taken at least as far as the gate; *fares*, see Appx.; for longer distances a bargain must be made. The traveller should arrange his excursion so as to regain the city shortly after sunset.

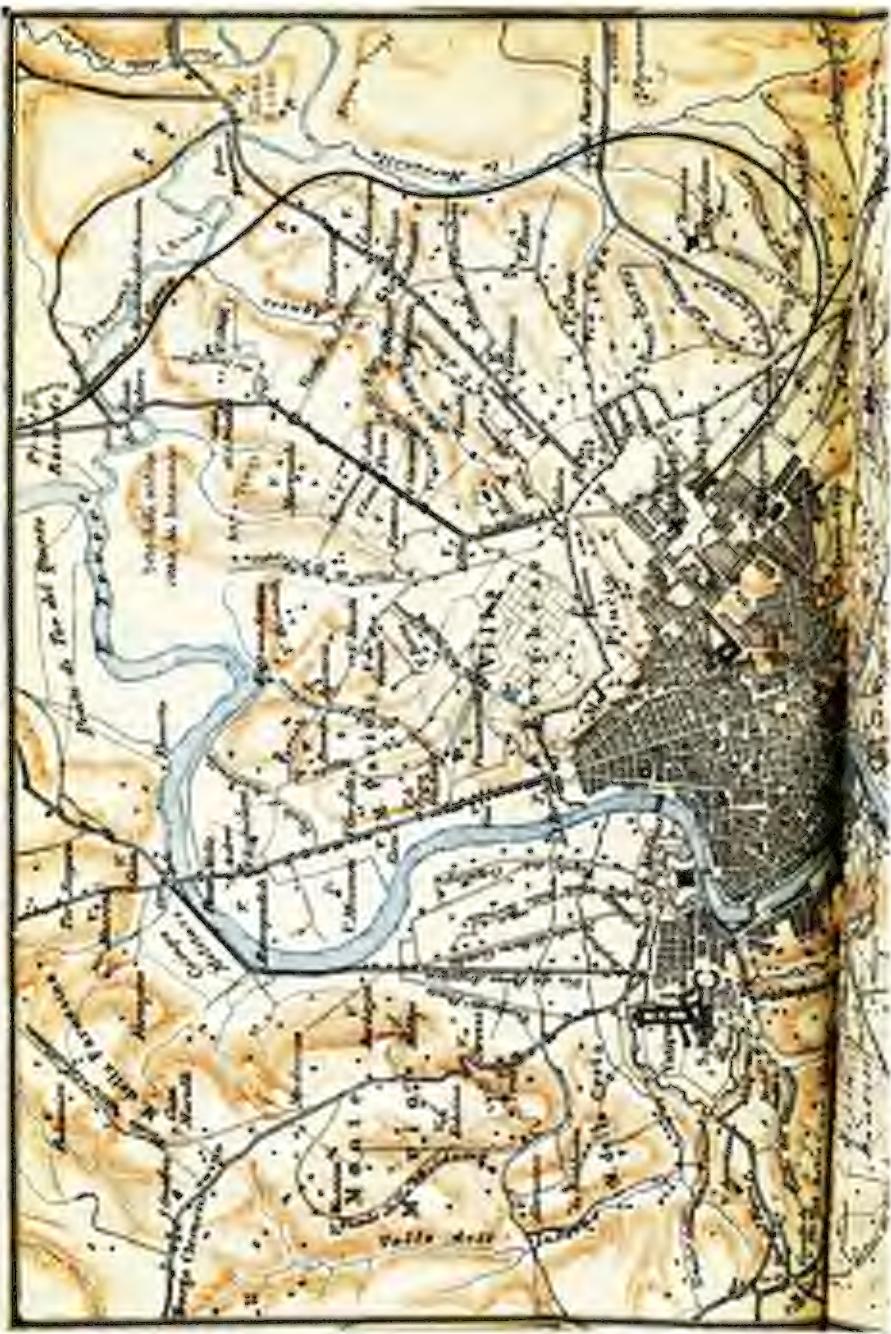
The excursions are enumerated according to the order of the gates from S. to E. and N. (comp. the annexed Map, on a scale of 1: 60,000). — Those who wish minuter details should consult the admirable 'Carta Topografica dei Dintorni di Roma', on a scale of 1: 25,000, in 9 sheets, tinted in three colours, and embracing a distance of 11,250 kilom. from E. to W., and 9,375 kilom. from N. to S. It was published by the Italian Survey Office in 1876 (price 5 fr.).

### FROM THE PORTA PORTESE (Pl. III, 15).

**GROVE OF THE ARVALES.** This excursion, occupying about 4 hrs., is interesting to the archaeologist only. About 1 M. from the gate, the *Via Campana* diverges to the left from the old *Via Portuensis*, and chiefly follows the bank of the Tiber. About  $1\frac{1}{2}$  M. farther it reaches the *Vigna Ceccarelli* (where the railway to Civita Vecchia crosses the road), and, farther on, the *Magliana* station (p. 7). It has been recently ascertained that the *Vigna Ceccarelli* is the site of the sacred **Grove of the Arvales**.

The corporation of the Twelve Arvales was of very ancient Latin origin, having been founded according to tradition by the sons of Acca Larentia ('mother of the Lares'), the foster-mother of Romulus. The society, whose original object was to offer a yearly sacrifice to the Dea Dia ('goddess of plenty'), and call down her blessing on the fields, was entirely remodelled by Augustus. The three-days' festivities in May, with their ceremonies and sacrifices, were still celebrated, but a number of other rites were added which related exclusively to the worship of the prevailing dynasty. The homely 'agricultural brotherhood' became a privileged order, consisting of the relations and friends of the emperor, whose time was more occupied with prayers for the prosperity of the imperial house, sacrifices and banquets on the occasion of victories and birthdays, etc., than with the worship of





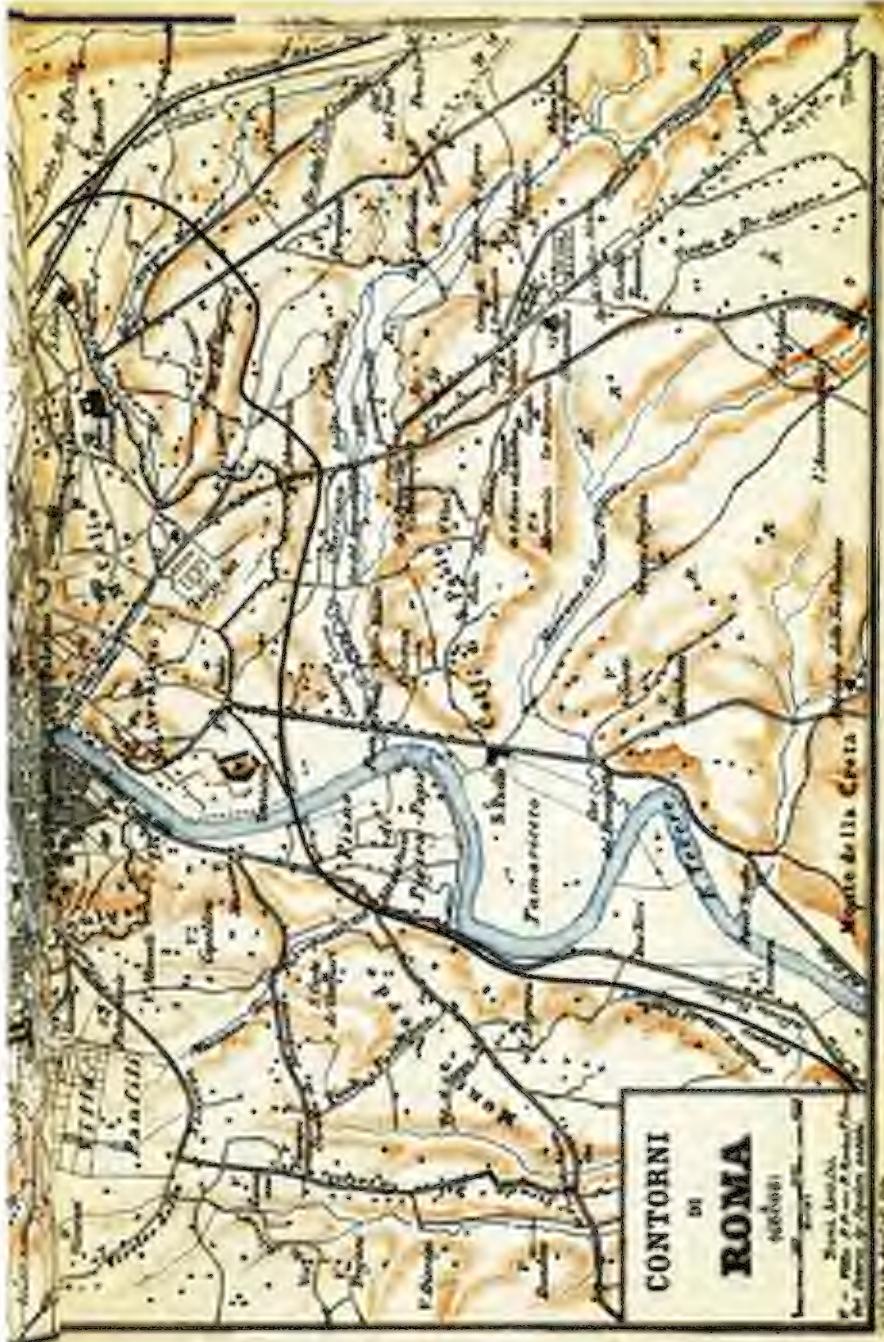
**CONTORNI**

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the Dea Dia. Records of these festivities were engraved on stone and preserved in the sacred grove.

The first discovery of these records was made in this vigna (then the Vigna Galletti) in 1570, when, besides nineteen fragments of inscriptions, seven bases of statues of Roman emperors in their capacity of 'fratres arvales' were found. Two other inscriptions were excavated here in 1699, and several other fragments in 1857. This must therefore have been the site of the sacred grove, which, moreover, is stated by the inscriptions to have been situated on the Via Campana, between the 4th and 5th milestones. The most important discovery, however, was that of an uninjured arval tablet in 1866, in consequence of which *Prof. Henzen* of the Archæological Institute, with the aid of funds provided by the King of Prussia, undertook systematic excavations in the Vigna in 1867 and 1868. The result has been eminently successful, the number of objects brought to light has been more than doubled, and a most important source of information with regard to the history of imperial Rome, not less valuable than the *Fasti Consulares* of the Capitol (p. 217), thus obtained. The inscriptions range from the reign of Augustus to that of Gordian (3rd cent.), after which all trace of the fraternity is lost. It is therefore supposed that Philip, Gordian's successor, who was suspected of an inclination for Christianity, formally dissolved the corporation. The yield of the excavations has been purchased by the Italian government, and is now exhibited in the new *Museo Lapidario* in the *Collegio Romano* (p. 151).

The ancient foundations on which the Casino of the vigna rests belong to the circular temple of the Dea Dia, which lay in the middle of the grove. In the plain below the grove (on the other side of the road) there are remains of the house in which the fraternity assembled, originally a rectangular building, with a hall enclosed by rows of columns. The above-mentioned festivities were celebrated here, and sacrifices were offered to the emperors whose statues adorned the structure. Higher up the hill lay an ancient Christian burial-place, where considerable remains of an oratory of Pope Damasus have been discovered. — Adjacent is the entrance to the *Catacombs of St. Generosa*, discovered in 1868 during the excavations. They are of small extent and of remarkably primitive construction, but are in excellent preservation and merit a visit.

#### FROM THE PORTA S. PAOLO (Pl. II, 16).

From the Piazza Bocca della Verità to the *Porta S. Paolo*, 1 M.; thence to the church of *S. Paolo Fuori*, 1½ M.; to the *Tre Fontane*, 1½ M. more. — A digression to the three churches on the Aventine (p. 254) may conveniently be made from the route to the *Porta S. Paolo*. — TRAMWAY direct to *S. Paolo Fuori* from the *Piazza Montara* (comp. Appx.).

From *Porta S. Paolo* to *S. Paolo Fuori le Mura*, see p. 256. — Before we reach the church, the pleasant *Via delle Sette Chiese* diverges to the left at an acute angle to *S. Sebastiano* on the *Via Appia*, 2 M. distant; comp. p. 349.

The main road leads in a straight direction past the E. side and the *Campanile* of the church, and, 7 min. beyond the church, divides at the *Osteria del Ponticello*: on the right the ancient *Via Ostiensis* diverges to *Ostia* (p. 389), and on the left the *Via Ardeatina Nuova* leads in ½ hr. to the —

**Abbey delle Tre Fontane** (*ad aquas Salvias*), which was almost deserted on account of the unhealthiness of the situation and was

made over in 1868 to French Trappists; it is now a penitentiary. Owing to extensive plantation of the rapidly-growing Eucalyptus the sanitary condition of the place is said to have improved. The name is derived from the legend that the apostle Paul was executed here, and that his head was observed to make three distinct leaps, corresponding to which there welled forth three different fountains. The court surrounding the three churches is approached by an archway bearing traces of painting, which is supposed to have belonged to an earlier church of John the Baptist (visitors ring; 25 c.).

**S. Vincenzo ed Anastasio**, the largest of the churches, a basilica in the ancient style, founded by Honorius I., and restored in 1221 by Honorius III., as the inscription to the left of the choir records, is again undergoing restoration. It has retained many mediæval peculiarities, and in particular the marble windows over the nave. The portico bears traces of paintings, including the portrait of Honorius III. The pillars are adorned with figures of the Twelve Apostles, from Marcan-tonio's engravings of designs by Raphael, recently spoiled by restoration.

To the right of this is the second church, the circular **S. Maria Scala Cœli**, so called from the 'vision' here vouchsafed to St. Bernhard, to whom Innocent III. had presented the monastery, of a heavenly ladder, on which angels were conducting to heaven the persons whom his prayers had released from purgatory. In its present form the church dates from the close of the 16th century. The tribune contains good mosaics by F. Zuccaro: the saints Zeno, Bernard, Vincent the deacon, and Vinc. Anastasius, who are revered by Clement VIII. and Card. Aldobrandini, the finisher of the church.

The third church, **S. Paolo alle Tre Fontane**, stands on the spot where the apostle is said to have been beheaded, and contains the three springs already mentioned. In the centre is an antique mosaic representing the four seasons, found in Ostia, and presented by the Pope in 1869. By the spring to the right stands the column of white marble to which St. Paul is said to have been bound at the time of his execution. The present edifice dates from 1599.

The hills above the abbey, which are honeycombed with puzzolana pits, command delightful views.

#### FROM THE PORTA S. SEBASTIANO (Pl. III, 28).

The excursion to the **VIA APPIA** by carriage, including halts, requires 3-3½ hrs. (one-horse carr. to Casale Rotondo and back, 9-10 fr.). Good walkers will take 4½ hrs.: from the arch of Constantine to *Porta S. Sebastiano*, 1¼ M.; from the gate to the *Catacombs of St. Callistus*, 1½ M.; thence to the beginning of the excavated part of the ancient *Via Appia*, 1 M.; to the *Casale Rotondo*, 2 M. more. — The traveller is recommended to drive as far as the Catacombs of Callistus (2½ fr.), a visit to which is conveniently combined with this excursion, and to walk thence to the Casale Rotondo. Pedestrians may shorten the uninteresting first part of the route by visiting the Caffarella Valley on the way (see p. 352). Return-route by the *Via Latina*, see p. 353.

An excursion to Albano may be combined with a visit to the *Via Appia*, but the last part of the route is uninteresting (p. 365). Carr. and pair from Rome to Albano, 25 fr. and fee; with one horse not less than 20 fr.

The route by the *Via di Porta S. Sebastiano* to the gate, and the ruins and buildings situated near it, are described at p. 258 et seq.

The **\*Via Appia**, the military road, constructed by the censor Appius Claudius Cæcus (in B.C. 312), led by the ancient *Porta Capena*, near the church of S. Gregorio (in the vigna of which frag-

ments of the wall of Servius were discovered in 1869), to Capua, whence it was afterwards extended to Beneventum and Brundisium. In 1850 it was excavated by order of Pius IX., under the superintendence of Jacobini, the minister of commerce, and Canina, the architect, as far as the 11th milestone, where it is now intersected by the railway to Albano. Even at the present day the Via Appia merits its proud ancient title of the 'queen of roads'. It affords perhaps the finest of all the nearer excursions in the Campagna. Shortly after leaving the city, we enjoy a magnificent prospect, embracing the Campagna, the ruins of the aqueducts, and the mountains, while numerous ancient tombs are situated on each side of the road. Very few of the latter are preserved intact; but the remains of others have been carefully restored by Canina, so as to convey an idea of their architecture and decorations. The new administration has unfortunately carried its system of purification somewhat too far, and has removed a number of inscriptions and sculptures which formerly lay picturesquely scattered about.

The road descends from the *Porta S. Sebastiano* (p. 261) by a declivity corresponding with the ancient *Clivus Martis*, and after 4 min. passes under the railway to Civitâ Vecchia. It then (3 min.) crosses the brook *Almo*, where ruins of tombs are observed on both sides. The Via Ardeatina now (5 min.) diverges to the right; and on the left stands the small church of **Domine Quo Vadis**, so named from the legend that St. Peter, fleeing from the death of a martyr, here met his Master and enquired of him, 'Domine quo vadis?' to which he received the reply, 'Venio iterum crucifigi'; whereupon the apostle, ashamed of his weakness, returned. A copy of the footprint which Christ is said to have impressed on the marble is shown here.

By a small circular chapel, about a hundred paces beyond the church, a field-road diverges to the left, to the Caffarella Valley (see p. 352). The road now ascends, being hemmed in for the next  $\frac{1}{2}$  M. by monotonous walls. To the right, No. 33,  $1\frac{1}{4}$  M. from the gate, is the entrance to the *Catacombs of St. Callistus* (p. 341), furnished with an inscription, and shaded with cypresses.

Farther on the road again divides. The arm to the left (marked on the Map, p. 346, as the 'Strada di S. Sebastiano ad Albano') is the new road which leads to S. Urbano (p. 352) and the baths of Acqua Santa (p. 353), and unites near Le Capannelle (p. 351;  $2\frac{1}{2}$  M. from the bifurcation) with the high-road to Albano, see p. 365.

We follow the branch of the road to the right, the 'Via Appia Antica', descend past the entrance (on the left, No. 37) of the *Jewish Catacombs* (p. 343), and reach the church of **S. Sebastiano**, situated  $1\frac{1}{2}$  M. from the gate. This church has from a very early period been one of the seven churches frequented by pilgrims, being erected over the catacombs where the remains of so many martyrs reposed. Mention of it is first made in the time of Gregory the Great. The form was originally that of a basilica, but in 1612 it was

altered by *Flaminio Ponzio* and *Giovanni Vasanzio*. The portico is supported by six ancient columns of granite.

The 1st CHAPEL on the right contains the original ‘footprint of Christ’ on stone. The last chapel on the right was designed by *C. Maratta*. Over the HIGH ALTAR is a painting by *Innocenzo Tacconi*, a pupil of Annibale Carracci. The second chapel on the left contains a good Statue of St. Sebastian, designed by *Bernini* and executed by *Giorgini*. A staircase on the left, by the egress, descends to the CATACOMBS (p. 343), but they are uninteresting compared with those of Callistus.

Immediately before we come to the church, the *Via delle Sette Chiese* diverges to the right, intersecting the *Via Ardeatina* after 10 min., and in 4 min. more reaching the recently excavated remains of the *Basilica of St. Petronilla*, or of *SS. Nereo ed Achilleo* (see p. 342). Thence to S. Paolo Fuori 1½ M., see p. 347.

Continuing to follow the *Via Appia* we come to a large gateway on the left, which we pass in order to reach the \***Circus of Maxentius**, situated on the left side of the road. The circus, which is 350 yds. long, and 86 yds. broad, was constructed in 311, and is now sufficiently excavated to show the arrangement of the structure, which was destined for chariot-races.

Facing the *Via Appia* was an extensive portico, and behind it one of the principal Entrances, with another opposite to it in the semicircle which terminated the building (on the branch of the road mentioned at p. 353). At the sides were other gates, of which the first on the right is supposed to be the *Porta Libitina*, by which the dead were carried out. On each side of the first-mentioned main entrance were the *carceres*, or barriers. The chariots starting hence had to perform seven times the circuit of the course, which was formed by the seats of the spectators and the *spina*, a wall erected longitudinally in the centre of the arena, and embellished with statues and obelisks, one of which last now stands in the *Piazza Navona* (p. 197). At the ends of this wall stood the *metae*, or goals. The *spina* was placed somewhat obliquely, for the purpose of equalising the distance as much as possible to those starting in different positions, and for the same reason the *carceres* are in an oblique line. The spectators sat on ten surrounding tiers of steps, on which about 18,000 persons could be accommodated. It is worthy of remark that pottery has been used in the formation of the tiers of seats.

The ruins of a circular building near the circus, on the *Via Appia*, are supposed to be a *Temple of Romulus*, the son of Maxentius, who died young, and in whose honour the circus was perhaps also constructed.

The road again ascends, and, in 35 min. from the Porta S. Sebastiano, leads us to the \***Tomb of Caecilia Metella**, which forms so conspicuous an object in the views of the Campagna. It is a circular structure, 65 ft. in diameter, which, as well as the square pedestal, was originally covered with travertine. The frieze which runs round the building is adorned with wreaths of flowers and skulls of oxen, from which last the tomb is sometimes called *Capo di Bove*. On a marble tablet facing the road is inscribed: *Caeciliae Q. Cretici Filiae Metellae Crassi*, i.e. to the daughter of Metellus Creticus, wife of the younger Crassus, son of the triumvir. The interior, now almost entirely filled up, contained the tomb-chamber of the deceased. In the 13th cent. the Gaetani converted the edifice into the tower of a stronghold, and furnished it with pinnacles. To this extensive castle, which subsequently passed through various hands, and was

destroyed under Sixtus V., belong the picturesque ruins of a palace adjacent to the tower, and a church opposite.

As far as this neighbourhood extends a lava-stream which once descended from the Alban Mts. and yielded paving material for the ancient road. The more interesting part of the Via now begins; the ancient pavement is visible in many places, the road is skirted on both sides by continuous rows of ruined tombs, and the view becomes more extensive at every step. On the left are perceived the adjacent arches of the Aqua Marcia and the Aqua Claudia, the latter now partly converted into the modern Acqua Felice (comp. p. 354). The houses on the road-side gradually cease, and  $2\frac{1}{4}$  M. from the city-gate we reach the entrance (indicated by a notice on a house to the right) to the excavated part of the Via Appia, flanked beyond this point by a constant succession of tombs. Many of these contain reliefs and inscriptions worthy of note. The scenery continues to be strikingly beautiful.

On the left,  $1\frac{1}{4}$  M. from the entrance, is a 'casale' built within the walls of an ancient church, which is called *S. Maria Nuova*. Beyond it lie the extensive ruins named *Roma Vecchia*, which appear to have belonged to a spacious villa of the Quintilii. Several of the chambers were employed as baths.

A large tomb on the left, the site of which is now occupied by a small farm,  $\frac{3}{4}$  M. from *S. Maria Nuova*, is named the *Casale Rotondo*. It lies by the 6th milestone, and, according to Canina, was erected for Messala Corvinus, a distinguished statesman and poet under Augustus, but this conjecture is based on insufficient evidence. It may be ascended for the sake of the fine view (25 c.).

We may return from this point to the *Porta S. Giovanni*, visiting the tombs of the *Via Latina* (p. 353) on the way. Just beyond the Casale Rotondo, we turn to the left and proceed to the *Osteria delle Capannelle*,  $\frac{1}{2}$  M. to the N.E., on the *Via Appia Nuova*, which we follow in the direction of Rome as far as (1 M. farther) *Le Capannelle*, where the road divides, the left branch leading to the *Porta S. Sebastiano* (comp. p. 349), and the right branch to the *Porta S. Giovanni*. Following the latter, we next reach the ( $1\frac{1}{4}$  M.) *Osteria del Tavolato*, and ( $\frac{3}{4}$  M.) the point where a road to the left diverges to the *Bagni dell' Acqua Santa* (p. 353); beyond this point the tombs lie on the right. To the *Porta S. Giovanni*  $2\frac{1}{2}$  M. more.

The lofty building on the left, 7 min. from the Casale Rotondo, is also an ancient tomb, on which the Arabs and Normans erected a tower, named *Tor di Selce* (tower of basalt). The Via Appia from this point to Albano ( $7\frac{1}{2}$  M.) is less interesting. Among the tombs may also be mentioned, on the left, 2 M. beyond *Tor di Selce*, the circular *Torraccio*, or *Palombaro*. At the 11th milestone the road is crossed by the railway, a little beyond which is the *Osteria delle Fratocchie*; thence to Albano, see p. 365.

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**TEMPLE OF THE DEUS REDICULUS. GROTTO OF EGERIA. S. URBANO.** — From the Arch of Constantine to *Domine Quo Vadis* about 2 M., thence to *S. Urbano*  $1\frac{1}{4}$  M. (thus far driving is practicable); from this point across the fields to the *Via Appia Nuova* and *Via Latina*  $1\frac{1}{2}$  M.; back

to the *Porta S. Giovanni*  $2\frac{1}{4}$  M. — Or from S. Urbano to the ancient Via Appia, reaching it not far from the tomb of Cæcilia Metella,  $1\frac{1}{4}$  M.

At the small chapel beyond the church of Domine quo Vadis (p. 349) we take the field-road, which is very muddy after rain, to the left, leading for  $\frac{1}{2}$  M. between hedges. On reaching the open fields, we follow the road descending to the left to the mill. Near the latter is situated the so-called **Temple of the Deus Rediculus**, a Roman tomb of Hadrian's time, on an ancient road which formerly issued from the now closed Porta Latina. The building has been assumed by some, but without authority, to be a temple erected by the Romans after the retreat of Hannibal. The architecture is tasteful, and the brick ornaments, the Corinthian pilasters, with half-columns on the S. wall, and the cornicing should be noticed. The interior (25 c.) contains two stories with groined vaulting.

Returning hence to the road, we ascend the valley of the *Almo*, or *Caffarella*. After 5 min. we pass through a gate (cancello), immediately beyond which a road diverges to the Tenuta on the left; 2 min. farther, beyond a second cancello, the carriage-road, which we quit in order to follow the path by the brook, ascends to the right to S. Urbano (see below). The path leads to the so-called **Grotto of Egeria**, which was sought for here owing to a misinterpretation of a passage of Juvenal, and a confusion between the Aurelian and the Servian walls. The 'grotto' is a Nymphæum, originally covered with marble, the shrine of the brook Almo, which now flows past it in an artificial channel, and was erected at a somewhat late period. A niche in the posterior wall contains the mutilated statue of the river-god, standing on corbels from which water used to flow. The niches in the lateral walls were also once filled with statues.

The footpath now passes a small, but formerly more extensive wood on the hill, commanding an admirable view of the Campagna and the Alban Mts., where, according to the account of the ciceroni, Numa is said to have held his interviews with the nymph Egeria.

To the right (N.), opposite us, is situated **S. Urbano**, a Roman tomb of the time of the Antonines, long regarded as a temple of Bacchus, and recognised from a distance by its red brick walls. It seems to have been converted into a church in the 11th cent., from which period the paintings date.

The edifice was provided with a portico borne by four Corinthian columns, which was probably walled up during the restoration in 1634, on which occasion the flying buttresses were also added.

The INTERIOR is adorned with paintings between the Corinthian pilasters, restored under Urban VIII., but interesting on account of their origin. They were executed, according to an inscription on the Crucifixion over the door, by a certain Bonizo in the year 1011. On the posterior wall is Christ on a throne imparting blessings; also scenes from the lives of Christ, St. Urban, and St. Cecilia. — A staircase, now walled up, is said to lead to the catacombs.

A path, partly shaded by trees, and commanding charming views, leads from S. Urbano to the (2 min.) high-road, which to the right leads to the (9 min.) ancient Via Appia, above the Catacombs

of Callistus (see p. 349). Or if the high-road be followed to the left, we come to the (2 min.) Circus of Maxentius, which we may traverse, in order to reach the Via Appia below the Tomb of Cæcilia Metella.

In the other direction the pedestrian from S. Urbano may cross the valley of the Almo, where a few small ditches must be leapt over, and traverse the fields to the ( $\frac{1}{4}$  hr.) Via Appia Nuova. The tombs on the Via Latina, a visit to which may be combined with this route, lie near the 2nd milestone, near which the pedestrian arrives; the direction to be followed inclines towards the city.

#### FROM THE PORTA S. GIOVANNI (Pl. II, 33).

From the gate to the Tombs  $2\frac{1}{4}$  M.; thence to S. Urbano  $\frac{3}{4}$  M. (see above). Driving is practicable as far as the tombs. Custodian on the spot in winter from noon to sunset (fee  $\frac{1}{2}$  fr.: for a party  $1\frac{1}{2}$  fr.). — From this point we may cross the meadows to Porta Furba ( $\frac{1}{2}$  M.; see p. 354), and thus combine the two excursions. Those who are driving should order their carriage to meet them at Porta Furba.

The ancient *Via Latina* diverged from the *Via Appia* outside the *Porta Capena*; the now closed *Porta Latina* in the wall of *Aurelian* was destined for its point of issue (p. 260). Like the *Via Appia* and the other roads emerging from *Rome*, it was bordered by tombs on both sides, several of which, interesting especially on account of their decorations, were excavated in 1862.

*Porta S. Giovanni*, see p. 269. We follow the road to Albano (the *Via Appia Nuova*), commanding beautiful views, in a straight direction. At the *Trattoria Baldinotti* the road to the left leads to Frascati (p. 360). The high-road is followed as far as the second milestone (1.) of the present route, immediately beyond which it is quitted by a road leading to the left to the ancient *Via Latina*, passing the remains of the ancient road, where two **Ancient Tombs**, which may be reached by carriage, are situated.

The 1st TOMB, *Tomba di Valeria*, to the right of the road, with the two recently-restored Roman pilasters, consisted of an anterior court and subterranean tomb, over which rose the now re-erected *sacellum* with two columns. The interior of the chamber is decorated with interesting \*Reliefs in stucco, sea-monsters, nymphs, and genii.

The 2nd TOMB, *Tomba dei Pancratii*, under a shed opposite, contains in its single chamber landscapes and mythological paintings, framed in stucco \*Ornaments, the subjects of which are principally derived from the Trojan traditions. The 'Pancratii' were one of the burial societies common in the 3rd and 4th cent., but the plan and arrangements of the tomb prove that it dates from the 2nd century.

A 3rd Tomb (r.) is uninteresting. A few paces beyond this point, a charming view is obtained.

In the immediate vicinity the foundations of a *Basilica*, dedicated to *St. Stephen* in the 5th cent., have been excavated. It is now surrounded by a wall, of which the custodian of the tombs keeps the key.

From the *Via Appia Nuova*, about  $1\frac{1}{4}$  M. farther, a road diverges to the cold mineral-baths of *Acqua Santa*, passes the circus of Maxentius and S. Urbano, and leads to the *Via Appia* near the Catacombs of Callistus (comp. p. 349). Route hence to Albano, see p. 365.

**PORTA FURBA.** This excursion of 2-3 hrs. is pleasanter than many

others, as the view is obstructed by walls for short distances only (carriage thither from the gate and back, 3-4 fr.).

From *Porta S. Giovanni* we follow a straight direction for 5 min. (see above), and at the Tratt. Baldinotti we take the Frascati road to the left, which farther on is crossed by the railway to Civitâ Vecchia. To the left runs the unbroken series of arches of the *Acqua Felice*, and in front of them occasionally appear the *Aqua Claudia* and *Marcia*, running one above the other. The *Acqua Felice*, about 13 M. long, completed by Sixtus V. (Felice Peretti) in 1585, and afterwards frequently restored, begins at the base of the Alban Mts. near Colonna (two-thirds subterranean), and terminates in the Piazza S. Bernardo (p. 171). The *Aqua Marcia*, 56 M. long, constructed by the Prætor Q. Martius Rex in B.C. 146, and restored in 1869, enters the city by the *Porta Pia*, and brings a supply of water from the Sabine Mts., which is considered the purest in Rome. Over it flows here the *Aqua Claudia*, erected in A.D. 50 by the Emp. Claudius, extending from Subiaco, a distance of 59 M. — To the right, a view of the *Via Appia* with the tomb of Cæcilia Metella.

About 2 M. from the gate we reach the so-called **Porta Furba**, an arch of the *Acqua Felice*, under which the road leads. An exquisite \*View is enjoyed here of the Campagna and the Alban Mts., and a little farther on, the Sabine Mts. also come in sight. Below runs the railway to Naples and Frascati. — About 2 min. from the *Porta Furba*, the \**Osteria del Pino* stands by the pine on the right. — About  $1\frac{1}{2}$  M. beyond it rises the *Monte del Grano*, with a tower, which commands a magnificent \*\*PANORAMA. A long shaft leads to an ancient circular tomb-chamber in the interior of this hill, where the so-called sarcophagus of Alexander Severus (p. 218) was found.

#### FROM THE PORTA MAGGIORE (Pl. II, 35).

Two high-roads issue from the *Porta Maggiore* (p. 182): to the right the *Via Labicana*, and to the left the *Via Prænestina*. On the ancient *Via Labicana*, which leads to Palestrina (p. 378),  $2\frac{3}{4}$  M. distant, are situated the remains of the octagonal *Monument of the Empress Helena*, whose sarcophagus found here is now preserved in the Vatican. The building, which has been fitted up as a small church (*S. Pietro e Marcellino*; catacombs, see p. 343), is named **Torre Pignattara** from the 'pignatte', or earthenware vessels used for the sake of lightness in the construction of the vaulting, as was customary during the empire, but is otherwise uninteresting.

**TOR DE' SCHIAVI.** Outside the *Porta Maggiore* we follow the ancient *Via Praenestina* to the left, a route little frequented, but, as the city is left behind, commanding beautiful views of the mountains. About 1 M. from the gate the vineyard-walls cease. Numerous ruins of tombs on the right indicate the direction of the ancient route, which, lying higher, affords a freer view than the present lower level of the road, and may be reached by crossing the fields.

About  $2\frac{1}{2}$  M. from the city-gate is the **Tor de' Schiavi**, the scanty ruins of what was once probably an extensive villa of the Gordians.

First, to the left of the road, is a *Hexagonal Structure*, almost entirely fallen to decay. A column in the centre and the additional erection on the summit, both mediæval, impart a grotesque appearance to the place.— Farther on is a *Circular Building* with niches and dome, used in the middle ages as a church, with now nearly obliterated frescoes; below, entered from the back, is a vault supported by strong pillars in the centre. Both these buildings are supposed to have belonged to baths. Among the extensive ruins on the right of the road are a few *Columbaria*.

The road proceeds hence to (11 M.) Gabii, and Palestrina, about 10 M. farther (comp. pp. 377, 378).

About  $2\frac{3}{4}$  M. from the gate the ancient *Via Collatina*, diverging to the left, and skirting the *Acqua Vergine*, leads to ( $9\frac{1}{2}$  M.)\**Lunghezza*, the ancient *Collatia*, a tenuta or farm of the Duca Strozzi, on the *Anio*, forming a charmingly-shaded oasis in the Campagna. On this road, 5 M. from Rome, lies the *Tenuta Cervara*, with the *Grottoes of Cervara*, where festivals of artists are often celebrated.

#### FROM THE PORTA S. LORENZO (Pl. II, 31).

The road issuing from the Porta S. Lorenzo leads to the church of the same name (p. 180), and thence to Tivoli (p. 372).

#### FROM THE PORTA PIA (Pl. I, 30).

From the Porta Pia to *S. Agnese* about  $1\frac{1}{4}$  M.; thence to *Ponte Nomentano* and *Mons Sacer*, to which point most travellers will extend their walk, also  $1\frac{1}{4}$  M.— A vetturino runs to *Palombara* 3 times a week, starting from *S. Giovanni della Pigna* (Pl. II, 16) at Rome.

The *Via Nomentana*, which leaves Rome by the Porta Pia, passes the Villas Patrizi and Torlonia (p. 172) and the church of *S. Agnese* with the adjoining catacombs (p. 343), and,  $2\frac{1}{2}$  M. from the gate, crosses the *Anio* by the *Ponte Nomentano*, an ancient bridge which has been frequently restored, surmounted by a tower. This road is also bordered with ancient tombs. Beyond the bridge is a hill, conjectured to be the *Mons Sacer* rendered famous by the Secession of the Plebs (at its foot an osteria). View from the top.

About 4 M. farther are the *Catacombs of Alexander* (p. 344).

A little beyond the Catacombs, a road to the right diverges to *Palombara*, situated at the N.W. foot of *M. Gennaro* (p. 381),  $19\frac{1}{2}$  M. from Rome.— The road to the left leads to *Mentana*, a village belonging to the Borghese family, near the ancient *Nomentum*, 14 M. from Rome, where a battle between the Garibaldians and the French and Papal troops took place on 3rd Nov., 1867. The district is extremely bleak at places, but affords beautiful views of the slopes of the Sabine Mts. From *Mentana* to *Monte Rotondo* 2 M., at the foot of which the railway-station of the same name is situated (p. 62).

#### FROM THE PORTA SALARA (Pl. I, 27).

From the Porta Salara to the *Ponte Salaro* 2 M. — From the *Ponte Salaro* to the *Villa Spada* (Fidenza)  $2\frac{1}{2}$  M.

The *Via Salara*, a very ancient road, quits Rome by the bank of the Tiber, and then turns towards the district of the Sabines. It passes the Villa Albani (p. 164), and reaches the *Anio* about 2 M. from the city-gate. On the hill to the left, in the angle formed by the *Anio* with the Tiber, lay *Antemnae*, which was destroyed by Romulus. A fort, to which visitors are not admitted, is now being erected on its site. The *Ponte Salaro* over the *Anio*, with its three arches, was destroyed by Totila, and afterwards renewed by Narses, but during the invasion of Garibaldi in 1867 it was again blown up; the ancient foundation of tuffstone may be distinguished from the superstructure of travertine. Beyond the bridge an ancient tomb, built over in the middle ages.

About 5 M. from the gate is the *Villa Spada*. From this point to the height on the right extended the ancient *Fideneae*, the ally of Veii against Rome, and only subdued after protracted struggles.

Few traces of the ancient city are now recognisable. The fortress lay close to the river, on the hill which is now occupied by *Castel Giubileo* (6 M. from Rome). The summit (265 ft.) affords a beautiful and extensive <sup>\*View</sup>. The castle was erected by Boniface VIII. in 1300, and is said to derive its name from a family to whom it once belonged.

The road continues to skirt the river in the plain, and 11 M. from Rome, reaches the *Scannabechi*, the ancient *Allia*, on which the Romans were signally defeated by the Gauls, B.C. 390. The railway-station of *Monte Rotondo* (p. 62) is 2 M. farther.

#### FROM THE PORTA DEL POPOLO (Pl. I, 15).

TRAMWAY to *Ponte Molle*, 2 M., starting just outside the gate (25 c.). One-horse carr. about 2 fr. — From *Ponte Molle* to *Acqua Acetosa* 1½ M. — From *Ponte Molle* to *Primaporta* 3½ M. (one-horse carr. about 10 fr.).

*Porta del Popolo*, see p. 139. The road is at first uninteresting, being continuously flanked by garden-walls. On the right, just outside the gate, is the entrance to the *Villa Borghese* (p. 160). After 1½ M. a road diverges to the right to the *Villa di Papa Giulio* and the *Acqua Acetosa* ('*Vicolo dell' Arco Oscuro*', see below). At the N.E. corner of the open space here rises the *Casino di Papa Giulio*, a Renaissance edifice attributed to Jac. Sansovino and Bald. Peruzzi, but probably not erected till 1550 or later.

To the right, farther on, is *S. Andrea*, founded by Julius III. in commemoration of his deliverance from the Germans in 1527, erected by Vignola in an admirable Renaissance style. A little on this side of the bridge, to the right, is a second *Chapel of St. Andrew*, erected by Pius II. on the spot where he met the head of St. Andrew, when brought hither from the Peloponnesus in 1462.

We then cross the Tiber by the **Ponte Molle**, which was constructed on the foundations of the ancient *Pons Milvius*, built by the Censor M. *Æmilius Scaurus* in B.C. 109.

It was here that Cicero, on the night of 3rd Dec., B.C. 63, caused the ambassadors of the Allobrogi, who were in league with Catilina, to be arrested. Here, too, on 27th Oct. 312, Maxentius, who had been defeated by Constantine near *Saxa Rubra* (p. 357), under the sign of the

cross, was drowned in the river. The present bridge was almost entirely rebuilt by Pius VII. in 1815, and embellished with statues of Christ, and John the Baptist by *Mocchi*, and by a kind of triumphal arch. In 1849 an arch was blown up, but speedily restored.

Beyond the Ponte Molle are several osterie, and there is a good Ristoratore (a branch of the Birreria Morteo, p. 106), at the tram-way-terminus.

On this side of the bridge, on the left bank of the Tiber, a broad road, commanding fine views of the Sabine Mts. and of Mt. Soracte on the left, diverges to the E. from the high-road. It follows the river-bank, passes a brick-field, and leads to ( $1\frac{1}{2}$  M.) the **Acqua Acetosa**. The mineral spring which rises here is much esteemed. The well-house, designed by Bernini, was erected under Alexander VII. in 1661, and restored in 1712. By the road leading hence immediately to the right towards the town, passing between vineyards, we reach (1 M.) the *Arco Oscuro*, a long vaulted gateway, and beyond it an open space, on the left side of which rises the dilapidated *Villa di Papa Giulio*, erected by Vignola for Julius III., and formerly celebrated for its splendour. On the ground-floor are two rooms with richly-decorated ceilings, and the court with its fountain also deserves notice (fee  $\frac{1}{2}$  fr.). The 'Vicolo dell' Arco Oscuro' leads hence back to the ( $\frac{1}{4}$  M.) high-road, which we regain by the Casino also belonging to the Villa of Julius III. (see above).

BEYOND THE PONTE MOLLE the road divides. The branch to the left is the *Via Cassia*, see p. 384; that to the right, near the river, is the *Via Flaminia*; while to the extreme left is the road coming from the Porta Angelica (p. 358; after  $\frac{3}{4}$  M. a road ascends from the last named to the right to Villa Madama, see p. 358). Following the *Via Flaminia*, we reach, after about  $1\frac{3}{4}$  M., the tufa hills, in the first of which is an interesting rock-tomb of the *Nasones*, containing stucco-decorations, greatly damaged. \*Magnificent view from the top. If we follow the valley, which stretches to the left on this side of the same hill, for about 2 M., we reach the *Vul di Pussino*, named after the painter G. Poussin, with a picturesquely situated 'tenuta'. On the right of the road are the ruins of an ancient tomb, named *Tor di Quinto*.

Within 3 M. from the Ponte Molle the *Via Flaminia* crosses the *Valchetta*, a brook descending from Veii, the ancient *Cremena*, where the Fabians sustained their well-known defeat. Beyond the Tiber lies Castel Giubileo, the ancient *Fidenæ* (p. 356). About 1 M. farther the road reaches the *Casale di Prima Porta*, with the ruins of the imperial *Villa of Livia*, or *Ad Gallinas*, where the statue of *Divus Augustus* (p. 315) was found in 1863. Since then the excavations have been continued. A room with \*Mural Paintings, representing a garden with trees, plants, and birds, in excellent preservation, is particularly interesting ( $\frac{1}{2}$  fr.). — Not far from *Prima Porta* is a station of the ancient road, called *Saxa Rubra*; here, in the plain by the river, Maxentius was defeated in 312.

The road then leads by Rignano ( $15\frac{1}{2}$  M.; p. 62) to Civitâ Castellana (23 M. from Rome; p. 61).

#### FROM THE PORTA ANGELICA (Pl. I, 8).

From the Porta Angelica to the *Villa Mellini* 2 M.; to the *Villa Madama* 2 M. — There is no direct road from the Ponte Molle to either of these villas, and since the construction of the new fort no direct route from one villa to the other.

Two principal routes issue from the *Porta Angelica* (to the N. of the Borgo, near the Vatican): that in a straight direction to Ponte Molle; see p. 356. — The road to the left leads to **Monte Mario**, the N. eminence of the range of hills which forms the *Janiculus*. It was anciently named *Clivus Cinnae*, in the middle ages *Monte Malo*, and its present name is derived from Mario Mellini, the owner of the villa mentioned below in the time of Sixtus IV. After passing several osterie, which are favourite resorts of the lower classes in October, we reach the (1 M.) foot of the hill. The yellow building on the cypress-planted hill to the right is the *Villa Mellini*.

The carriage-road then ascends in long windings, which may be cut off by means of steep footpaths. Passing the church of *S. Maria del Rosario* on the left, and the chapel of *S. Croce di M. Mario* on the right, we soon reach, by a pine-tree, the entrance to the *Villa Mellini* (adm.  $\frac{1}{2}$  fr.). An avenue of evergreen oaks leads to the avenue passing the villa and running along the brow of the hill to its culminating point (476 ft.). Extensive \*VIEW of Rome, the Campagna, the mountains, and the sea. Near the villa is an \*Osteria, also commanding a beautiful view.

If we follow the road for  $\frac{1}{4}$  hr. more, passing the church of *S. Onofrio* (r.), and then take the field-road leading back towards the left, we reach the *Valle dell' Inferno*, a deep ravine overgrown with cork-trees, over which we obtain a charming peep of the dome of S. Peter's, framed by the Alban Mts. (comp. Map. p. 346).

From the Porta Angelica an uninteresting road leads straight to the Ponte Molle, from which, after  $1\frac{1}{2}$  M., a road diverges to the left to ( $\frac{1}{2}$  M.) **Villa Madama**. The villa was erected by *G. Romano* from *Raphael's* designs for Card. Giulio de' Medici, afterwards Clement VII., and subsequently came into possession of the Princess Margaret, daughter of Charles V., from whom it derives its name (comp. p. 197). It next belonged to the Farnese family, and then to the kings of Naples. The building is in a very dilapidated condition. It contains a picturesque, overgrown fountain-basin, and a fine \*Loggia with mouldings and half-effaced frescoes by *Giulio Romano* and *Giovanni da Udine*. Beautiful view. (Fee  $\frac{1}{2}$  fr.) — The road to Ponte Molle reaches the Tiber a few minutes farther, and skirts it as far as the bridge ( $1\frac{1}{4}$  M.; see p. 357).

## II. Excursions from Rome to the Mountains and the Sea.

### The Alban Mountains.

The railways to *Frascati* (p. 360), *Marino* (p. 362), *Albano* (p. 365), etc., render the Alban Mts. so easily accessible from Rome, that the traveller may obtain a glimpse at some of the most interesting points in a single day. Rome should, if possible, be quitted in the evening, in order that the excursion may be begun at an early hour on the following morning.

**PLAN OF EXCURSION.** Time necessary for *Frascati*, the villas, and *Tusculum*  $1\frac{3}{4}$ -2 hrs., thence to *Rocca di Papa* (p. 363)  $1\frac{1}{2}$  hr. (guide desirable,  $1\frac{1}{2}$  fr.), ascent of *Monte Cavo*  $\frac{3}{4}$  hr., descent 20 min., to *Nemi*  $1\frac{3}{4}$  hr., *Genzano*  $\frac{3}{4}$  hr., *Ariccia*  $\frac{1}{2}$  hr., *Albano*  $\frac{1}{4}$  hr., i. e. 8-9 hrs. (without halt), which may be somewhat diminished if the route from *Rocca di Papa* direct to *Albano* by *Palazzuola* (p. 364) be taken. — If time permit, it is of course far more enjoyable to devote several days to a tour among these mountains.

The only good INNS are at *Frascati* and *Albano*, but the smaller villages afford accommodation for the night in case of necessity. *Albano* is recommended for a stay of several days, as a number of the most beautiful excursions are most conveniently accomplished thence.

The traveller is recommended to hire a DONKEY at *Ariccia* (where the best are to be had), or at *Frascati*; charge, with guide, 4-5 fr. per day. In spring and autumn WALKING in this district will also be found pleasant, in which case travellers intending to perform the excursion in one day had better take a guide (about  $2\frac{1}{2}$  fr.). The following plan is recommended for a WALKING TOUR of two days. 1st Day (about 6 hrs.): From Rome by the *Via Appia* to *Albano* and *Genzano*. 2nd Day (6-7 hrs.): From *Genzano* to *Nemi*, *Monte Cavo*, *Rocca di Papa*, *Tusculum*, and *Frascati*, whence we return to Rome by railway. A guide from *Rocca di Papa* to *Tusculum* may perhaps be dispensed with by attention to the following directions: about  $\frac{1}{2}$  hr. from *Rocca di Papa*, at the cross-roads, where there is a hedge on the left, we ascend neither the road nor the path to the right, but descend by the path opposite us into a ravine, whence we again ascend in a straight direction, pass the *Castel Molara* and *Castel Madama*, and cross ( $\frac{3}{4}$  hr.) the *Via Latina*. — Those who have more time, and do not object to an occasional deviation from the direct route, will have no difficulty in finding their way with the aid of the map and following directions. — A precise programme of the excursion should be agreed upon with the guides, as they are apt to cut short the journey to the traveller's disadvantage. A supply of provisions for the expedition will also be found desirable, as the osterie on the route are very poor.

CARRIAGES may be hired at *Frascati* and *Albano*, but the most interesting routes are only practicable for pedestrians and riders. The charges at *Frascati* are as high as at Rome; two-horse carr. for the excursion to the lakes of *Albano* and *Nemi*, *Genzano*, *Albano*, 20-22 fr.

### FRASCATI.

RAILWAY FROM ROME TO FRASCATI, 13 M., in 40 min.; fares 2 fr. 40, 1 fr. 70, and 1 fr. 20 c.; 3-4 trains daily. Return-tickets available for the day of issue only. — Journey to stat. *Ciampino*, see p. 364. The main-line goes on to *Albano* and *Naples*, while the train to *Frascati* gradually ascends, traverses a tunnel, and stops at the station, 1 M. from the town (omn. 50 c.). The road ascending from the station joins the high-road from Rome, which divides below the town near the first houses; the branch to the right ascends in a wide curve to the Piazza, while that to the left leads to *Monte Porzio*, etc. (p. 378). *Frascati* with its villas is not visible

before the last winding of the road. Walkers may reach the town more quickly than carriages by ascending the hill to the left.

VETTURINI to Frascati not recommended. They start from Via delle Botteghe Oscure 46.

**Frascati.** — \*ALBERGO DI LONDRA in the piazza, dear. — On the left, at the entrance to the town, *Trattoria del Sole*, well spoken of. Near the piazza, the *Nuova Trattoria della Ripresa*, well spoken of, kept by E. Filipponi, who also procures accommodation for the night. Good wine at the *Nuova Trattoria di Cipolletta*, in the street to the left of the church. — Lodgings easily obtained in the Villas Piccolomini, Falconieri, Muti, and others (single rooms 30-40 fr., 3-4 rooms about 100 fr. per month).

A visit to the villas, which are always open to the public, and to Tusculum, takes 2½-3 hrs., the best route being by Villa Aldobrandini and Ruffinella in going, and by Camaldoli and the Villas Mondragone and Taverna in returning. *Guides and Donkeys* necessary only when time is limited, 2-3 fr. — Guide by Rocca di Papa, etc., to Nemi, about 3 fr. (carriages, see above).

Frascati, in a cool and healthy situation, on the slope of the mountains, with its beautiful, shady, and well-watered villas, is a favourite summer-resort of foreigners as well as natives. The ancient Tusculum having been destroyed by the Romans in 1191, this town (with 7000 inhab., incl. environs), which is insignificant and comparatively modern, sprang up on the ruins of a former villa, overgrown with underwood (*frasche*), from which it derives its name. In the piazza, which is embellished with a pretty fountain, rises the cathedral of *S. Pietro*, erected in 1700 under Innocent XII. To the left of the high-altar is a memorial-tablet to Charles Edward, the young Pretender, grandson of James II., who died at Frascati on 31st Jan., 1788. — The more ancient cathedral of *S. Rocco* dates from 1309. — At the S.W. entrance to the town, which is reached by the high road from Rome (and also from the station) in a wide curve, lies the *Villa Conti*, with fountains and beautiful points of view, the property of the Duca Torlonia, nephew of the banker.

From the piazza we ascend the street (Corso Vittorio Emanuele) to the right, past the cathedral of *S. Pietro* and the donkey-station. Above the town, on the left, rises the *Villa Piccolomini*, once the residence of the learned Cardinal Baronius (d. 1607), a circular tomb below which is groundlessly called that of Lucullus.

Farther on we reach, on the right, the handsome \**Villa Aldobrandini*, erected by Giacomo della Porta for Card. Pietro Aldobrandini, nephew of Clement VIII., and now the property of the Borghese. The palace contains paintings by the Cavaliere d'Arpino. The grounds are adorned with cascades and beautiful oaks, and the views are very extensive, especially from the roof of the semi-circular building. — A little to the S. is the *Villa Montalto*, erected by the Peretti, and since 1835 in the possession of the Propaganda.

The road to Tusculum next passes the *Capuchin Church* (1 M. above the town, containing a few pictures), and soon reaches the entrance to the \**Villa Ruffinella*, or *Tusculana*, of the 16th cent., formerly the property of Lucien Bonaparte, afterwards that of King









Victor Emanuel, and now belonging to Prince Lancelotti. In Nov., 1818, Lucien was attacked and plundered here by robbers, an event admirably described in Washington Irving's 'Adventure of the Artist'. The celebrated *Villa of Cicero* (the 'Tusculanum') is generally believed to have occupied this site. Inscriptions and antiquities found in the neighbourhood are shown.

The other villas lie on the height to the E. of Frascati. The nearest is the *Villa Taverna* and a little farther on is the *Villa Mondragone*, erected by Cardinal Altemps under Gregory XIII., both the property of the Borghese, surrounded by delightful gardens and points of view. The latter is now fitted up by the Jesuits as a school. — Above the Villa Taverna is situated the *Villa Falconieri*, the oldest in Frascati, planned by Cardinal Ruffini before the year 1550, and erected by Borromini, possessing pictures by C. Maratta and others, and shady gardens. — On the height to the E. lies the suppressed monastery of *Camaldoli*, founded by Pope Paul V.

From Villa Ruffinella (ascending to the right from the palace) a shaded, and partly ancient road, leads to the site of the venerable town of **Tusculum**, the foundation of which is traditionally ascribed to Telegonus, the son of Ulysses and Circe, the birthplace of the elder Cato and a favourite residence of Cicero. In the middle ages the ancient castle on the summit of the hill was occupied by a warlike race of counts, who were generally in league with the emperors against the Romans. The latter, having been signally defeated in the reign of Frederick I. in 1167, retaliated by dismantling the castle in the pontificate of Celestine III., in 1191. Nothing therefore now remains of the ancient Tusculum but a heap of ruins.

In ascending from the Villa Ruffinella, we soon obtain a view of the *Amphitheatre*, outside the town-walls (longer diameter 77 yds., shorter 57 yds.; arena 52 yds. by 31 yds.), which is called by the guides *Scuola di Cicerone*. The so-called *Villa of Cicero*, excavated in 1861 by Prince Aldobrandini, is next reached. On the right is the ancient *Forum* and the \**Theatre* (about 3 M. above Frascati), excavated, as an inscription records, in presence of Maria Christina, dowager Queen of Sardinia, on the occasion of the arrival of Gregory XVI., 7th Oct., 1839, and remarkably well preserved; adjacent is a small building resembling a theatre, probably used as a lecture-room. At the back is a *Piscina*, or reservoir, in four compartments. The guides generally propose to return from this point, as the path to the castle is rough and hardly practicable for donkeys.

The ancient \**Castle* (arx) lay on an artificially hewn rock, now surmounted by a cross, 174 ft. above the town (an ascent of about  $1\frac{1}{4}$  hr. from the piazza). Two gateways and the direction of the walls are still traceable. Magnificent \*VIEW from the top (2218 ft.). On the right are Camaldoli and Monte Porzio; farther distant the Sabine Mts., with Tivoli and Monticelli; then Soracte and the Ciminiian Mts.; towards the sea the broad Campagna with its aqueducts,

Rome, and the dome of St. Peter's; to the left, the Alban Mount (M. Cavo), Castel Gandolfo, Marino, and Grotta Ferrata.

Descending and turning to the right, we observe a fragment of the old wall, and adjoining it a very ancient \*Reservoir of peculiar construction, formed of massive blocks, and vaulted in an almost pointed arch. We now take the longer way back by Camaldoli, and the villas Mondragone, Taverna, and Falconieri (p. 361).

Two routes lead from Frascati to (2 $\frac{1}{2}$  M.) GROTTA FERRATA: the carriage-road to Marino, and the shorter route by a path through the wood, diverging, below the Villa Torlonia, to the left from the street which leads to the railway. (In descending, keep to the left;  $\frac{1}{4}$  hr. farther, where the path divides, turn to the left; and also to the left 5 min. farther, at the entrance to the wood.)

**Grotta Ferrata**, a Greek monastery of the Basilians, was founded by St. Nilus under Otho III. in 1002. In the 15th cent. it was the property of Card. Giul. della Rovere, afterwards Pope Julius II., who fortified it with moats and towers. Of the old *Church* nothing now remains but the vestibule, with (r.) a beautiful statue of the Madonna. The Portal, with arabesques and a Greek inscription, dates from the 11th cent.; over the door are mosaics of the Saviour, the Madonna, and St. Basil. The present church, built by Cardinal Guadagni in 1754, contains nothing worthy of mention.

**INTERIOR.** From the right aisle we enter the CHAPEL OF ST. NILUS, decorated with Frescoes from the life of the saint by Domenichino, in 1610, restored in 1819 by V. Camuccini. At the entrance of the chapel, on the left, is represented the meeting of the saint with Otho III.; the attendant in green, holding the emperor's horse, is Domenichino himself; to the right of the horse, Guido Reni is also represented in a green costume, and behind him Guercino. The boy in front of the horse, with blue cap and white feather, bears the features of a girl of Frascati to whom the artist was attached. On the right St. Bartholomew arrests the fall of a column, and saves the lives of the workmen. At the altar on the left, St. Nilus heals a boy possessed by an evil spirit with oil from a lamp of the Madonna. On the right, the Madonna presenting a golden apple to St. Nilus and St. Bartholomew. In the lunette, Death of St. Nilus. Outside the chapel, St. Nilus calming a storm by which the harvest is endangered; the saint kneeling before the cross. On the ceiling, the Annunciation.

A monument of Cardinal Consalvi, who died, of poison it was believed, as abbot of Grotta Ferrata in 1824, and several ancient sculptures are shown in the handsome *Abbey*. The small Madonna over the altar is by Ann. Carracci; a bust of Domenichino is by Teresa Benincampi, a pupil of Canova. Fairs held here on 25th March and 8th Sept. attract numerous peasants from the neighbourhood, as well as strangers from Rome.

About 2 M. farther S., and reached either by a footpath or by the high-road, is **Marino**, a small town famous for its wine, and picturesquely situated on a spur of the Alban Mts., 1322 ft. in height, the site of the ancient *Castrimoenium*. In the middle ages it was a stronghold of the Orsini, who defended themselves here against their enemies, particularly the Colonna's; but the latter captured Marino under Martin V. in 1424, and still possess it. The

town contains a *CORSO* (the principal street), a *Fountain*, and a *Cathedral* dedicated to St. Barnabas. The church of *S. Trinità*, to the left of the *CORSO*, contains a Trinity by Guido Reni. In the church of the *Madonna delle Grazie*, St. Rochus by Domenichino. In the *Cathedral* a badly-preserved St. Bartholomew by Guercino.

Marino is connected with *Ciampino* (p. 364) and *Rome* by a steam-tramway (4-5 times daily in 52 min.; fares 2 fr. 60, 2 fr., 1 fr. 30 c.). The *Marino Station* of the Rome and Naples railway lies in the Campagna, 3 M. from the town (train to Rome in 35 min.; fares 1 fr. 95, 1 fr. 35 c., 1 fr.).

From the town of Marino a shady road, commanding extensive views, leads through the *Parco di Colonna*, the well-wooded valley of the *Aqua Ferentina*, a brook often mentioned in history as a rallying-point of the Latins, to the Alban lake, and by Castel Gandolfo to (3 $\frac{3}{4}$  M.) Albano, see p. 365.

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From the **FRASCATI** and **MARINO** road, at a bridge in the valley, rather more than half-way to the latter, a new road diverges to **Rocca di Papa**, situated about 5 M. from Frascati (an ascent of 2-2 $\frac{1}{2}$  hrs.; one-horse carr. about 8 fr.). It may also be reached from **Tusculum** (p. 361) direct in 1 $\frac{1}{2}$  hr. by field and forest-paths (guide desirable, 1-1 $\frac{1}{2}$  fr.).

**Rocca di Papa**, a wretched little town with 3000 inhab., lying on the brink of the great crater of *Campo d'Annibale* (see below), in the midst of beautiful forest-scenery, is well adapted for a summer-residence on account of its lofty situation (2647 ft.). Rooms, even for one night, may be heard of at the *Caffè dell'Aurora*, in the upper part of the town. The two *Trattorie*, one of which has a locanda in connection with it, are very poor.

Ascending the steep streets of the town, we reach in 15-20 min. the great crater of *Campo d'Annibale*, so named from the unfounded tradition that Hannibal once pitched his camp here during his campaign against Rome. It is more probable that the Romans were encamped here at that period, to repel the attacks of the Carthaginians.

In order to reach the wooded summit of Monte Cavo we turn to the right at the beginning of the crater, and ascend the well-preserved and shady *Via Triumphalis*, an ancient road, paved with basalt, once traversed in triumphal procession by the generals to whom the senate refused a triumph at Rome. From two open spaces, about three-quarters of the way up, a better \*View than from the top is obtained of Marino on the right, the Lago d'Albano, Ariccia with the viaduct, Genzano, the Lago di Nemi, and Nemi itself.

On the summit of the **Monte Cavo** (3147 ft.), the ancient *Mons Albanus* (an ascent of  $\frac{3}{4}$  hr. from Rocca di Papa), stood the venerable sanctuary of the Latin League, the *Temple of Jupiter Latiaris*, where the great sacrificial festival of the *Feriae Latinae* was celebrated annually. Its ruins, 82 yds. long and 38 yds. wide, with columns of white and yellow marble, were in tolerable preservation till

1783, when Cardinal York, the last of the Stuarts, converted them into a *Passionist Monastery*. A portion only of the ancient foundations is preserved on the S.E. side of the garden-wall. The \*\*\*VIEW from several different points is incomparable. It embraces the sea, the coast from Terracina to Città Vecchia, the Volscian and Sabine Mts., Rome and the Campagna with a number of towns and villages, and below the spectator the beautiful Alban Mts. The distant view, generally obscured by mist, is seen to the best advantage immediately before sunrise, after sunset, or after a passing shower has cleared the atmosphere. The traveller had better take refreshments with him; the monks are very civil, but the food and sleeping accommodation which they offer are exceedingly poor.

From Monte Cavo we may reach Nemi in  $1\frac{1}{2}$  hr. by pleasant forest-paths (see p. 368).

Those who wish to go direct to Albano by Palazzuola should retrace their steps to the Campo d'Annibale, pass above Rocca di Papa, and visit (1 M.) the chapel of the *Madonna del Tufo* (2323 ft.), whence a fine view of the Alban Lake and the plain is enjoyed. About 1 M. beyond it they reach the suppressed Franciscan monastery of **Palazzuola**, dating from the 13th cent., and situated above the E. margin of the *Lake of Albano* (p. 366). The garden contains a curious rock-tomb in the Etruscan style, about which little is known. — Above the monastery, on the narrow space between the base of Monte Cavo and the Alban Lake, once lay in a prolonged line, as its name indicates, the city of *Alba Longa*, of which no traces now remain. It will be observed, however, that the rocks in the direction of Palazzuola have been hewn perpendicularly, in order to render the town more impregnable.

The foundation of Alba Longa belongs to a pre-historic period, and tradition has attributed it to Ascanius, the son of Aeneas. It was the ancient capital, and the political and religious centre, of the Latin League, but was destroyed at an early period by its younger rival on the banks of the Tiber, after which, however, the ancient festivals of the League on the Alban Mt. still continued to be celebrated here.

From Palazzuola a beautiful road leads above the lake to ( $2\frac{1}{2}$  M.) Albano, terminating at the Galleria di Sopra (p. 366), whence we descend to the left past the Capuchin monastery.

#### ALBANO.

**RAILWAY FROM ROME TO ALBANO**,  $17\frac{1}{2}$  M., in  $\frac{3}{4}$ -1 hr.; fares 3 fr. 30, 2 fr. 30, 1 fr. 65 c.; express 4 fr. 40, 2 fr. 95 c.

Soon after quitting the city the train diverges from the line to Città Vecchia; on the left is the Porta S. Lorenzo, on the right the arches of the Acqua Felice, then the tombs of the Via Appia. To the left the Sabine and Alban Mts.; at the foot of the latter, Frascati (p. 360) is a conspicuous object. At ( $8\frac{3}{4}$  M.) *Ciampino* the line to Frascati diverges to the left, while the S. line approaches the Alban Mts. A steam-tramway connects Ciampino with *Marino*.

(p. 362), situated on the spurs of the Alban Mts. to the left (4 M., in 22 min.; fares 1 fr., 85, 50 c.). — 10 M. *Marino*; the town is 3 M. distant (p. 362); above it, on the mountain, is *Rocca*, adjoining which on the right rises Monte Cavo with the white monastery walls. The train then passes through a cutting. To the left, on the olive-clad hill, appears Castel Gandofo, immediately beyond which Albano and Ariccia, connected by a viaduct, are visible in the distance. These two towns possess stat. *Albano*, or *La Cecina*, in common, in a lonely and unattractive situation.

An omnibus (fare 1 fr.) runs from the station in  $\frac{3}{4}$  hr. to the town of Albano, 3 M. distant. (As the omnibus is often full, a seat should be secured at once.) The ascent is picturesque, although there are few distant views. The ruins of *Castello Savelli* soon appear on the right; *La Turri*, or *Torretta*, on the left. A magnificent view of Ariccia is then obtained, with the ancient castle (p. 366) on the right, and the imposing viaduct on the left, and farther to the left, Albano; to the right, by the entrance to the town, stands the *Villa Loncampa*. The omnibus stops in the Piazza Re Umberto.

The HIGH ROAD from Rome to Albano, the *Via Appia Nuova*, is also still much frequented, especially by those who wish to combine this excursion with a visit to the ancient *Via Appia* (comp. p. 349); the vetturini (starting from *Via di Grotta Pinta* 37 and *Piazza della Pigna* 53) perform the journey in  $2\frac{1}{2}$  hrs. (fare  $2\frac{1}{2}$  fr.; not recommended to strangers).

The *Via Appia Nuova* quits Rome by the Porta S. Giovanni (p. 269); the ancient *Via Appia* which is rather longer, by the Porta S. Sebastiano (p. 261). The two roads unite at the *Fratocchie* (p. 351), by the 11th milestone of the new road. On the left side of the road Clodius once possessed a villa; to the right in the valley lay *Bovillae*, a colony of Alba Longa, with a sanctuary of the Gens Julia, where the remains of a theatre and circus may still be traced. Remains of walls and tombs are seen on both sides of the road. A large square structure, about 33 ft. in height, with three niches, was long erroneously regarded as the tomb of Clodius. The road ascends. The high ground here commands a fine survey of the Campagna, the sea, and Rome. Near the gate of Albano, at the 14th milestone, on the left, is the so-called Tomb of Pompey (see below).

**Albano.** — VILLE DE PARIS, Palazzo Feoli, R. 3 fr., dear; ROMA, at the end of the town, near the bridge leading to Ariccia; EUROPA, or Posta, R. 2 fr., café on the ground-floor; RUSSIA, at the Porta Romana.

"Ristorante Salustri" in the Piazza Re Umberto, where the omnibuses stop; the landlord procures bedrooms for visitors. — *Café* in the Corso.

Vetturino to Rome in summer daily at 5 a.m.; at other times also a seat may be obtained in a carriage by enquiring at the inns and cafés.

*Albano*, officially *Albano Laziale* (1250 ft. above the sea), a small town with 6500 inhab. (incl. suburbs), situated on the ruins of the villa of Pompey and of the *Albanum* of Domitian, is mentioned as early as 460 as the seat of a bishop, and again in the 11th cent. in the contests of the popes with the citizens of Rome. In the 13th cent. it belonged to the Savelli, from whom it came into the possession of the papal government in 1697. The lofty site and beautiful environs of Albano attract many visitors in summer, but it is not entirely exempt from fever. The picturesque costume of the

Albanian women is now rarely seen, except on Sundays and holidays. The wine of Albano is praised by Horace, and is still much esteemed.

In the upper part of the town, between the monastery of S. Paolo and the loftily-situated Capuchin monastery (\*View) lay an *Amphitheatre*, the scanty remains of which are seen from the road. The church of *S. Maria della Rotonda* stands on the foundations of an ancient circular temple. The ruins in the street of Gesù e Maria are supposed to be the remains of baths.

The Via Appia leads straight through Albano. To the N. of the town, to the right of the road, rise the remains of a large tomb, called without authority the *Tomb of Pompey*. The avenue, diverging to the right by this tomb, is known as the Galleria di Sotto, see below. — On the S. side of the town, to the right on the road to Ariccia (to the left of the ancient road), stands another ancient \**Tomb* in the Etruscan style, consisting of a massive cube, originally surrounded by four obtuse cones, of which two are still standing, with a fifth in the centre. It was formerly regarded as the tomb of the Horatii and Curiatii, and now, with no better reason, as that of Aruns, a son of Porsena, who was killed near Ariccia.

About  $1\frac{1}{4}$  M. to the N.W. of Albano lies *Castel Gandolfo*, which is reached by two shady avenues of beautiful evergreen oaks: the so-called \**Galleria di Sopra*, or 'upper gallery', beginning at the Capuchin monastery above Albano, and affording fine views of the lake; and the *Galleria di Sotto*, beginning near the tomb of Pompey at the N.W. entrance to the town, passing the Villa Barberini and Castel Gandolfo, and leading to ( $3\frac{3}{4}$  M.) Marino (p. 362).

**Castel Gandolfo**, the seat of the Savelli in the middle ages, has belonged to the Popes since 1596. It is an insignificant place with a large *Papal Palace*, erected by Urban VIII. from designs by *Carlo Maderna*, and splendidly situated high above the Alban lake.

The château was formerly a favourite summer resort of the popes (including Pius IX.), and enjoys the privilege of extritoriality.

The \***Lake of Albano** (964 ft. above the sea-level, 490 ft. deep), about 6 M. in circumference, is the crater of an extinct volcano, of sombre and melancholy aspect, although its banks are well cultivated. It is fed by abundant subterraneous springs, and is drained by a very ancient *Emissarium* which issues below Castel Gandolfo.

The path to the ancient *Emissarium* descends steeply from the Galleria di Sopra a little before the village is reached, but the custodian must first be summoned from the village (fee 1 fr.; for a party more in proportion). The descent occupies nearly  $\frac{1}{4}$  hr., and the whole inspection about 1 hr. The *Emissarium*, an imposing work, was constructed according to tradition by the Romans in B.C. 397, during the siege of Veii, when the lake rose to an unusual height, but it is probably of still more remote origin. It is hewn in the solid rock. At the entrance is a large stone building resembling a *nymphaeum*. The channel is 7-10 ft. in height, and issues  $\frac{3}{4}$  M. below Albano by the village of *La Mola*, where the water is used as a motive power for mills, descending thence to the Tiber. The custodian floats lighted pieces of candle on boards down the stream, in order to give visitors an idea of its length (about 1300 yds.).

From Albano to Palazzuola by the road turning to the right by the Capuchin monastery and passing above the lake, 1 hr.; thence to the top of Monte Cavo, 1 hr. more (comp. p. 364).

About  $\frac{3}{4}$  M. to the S.E. of Albano lies Ariccia. Beyond the Etruscan tomb mentioned above, the road crosses the imposing \*Viaduct which connects Albano with Ariccia, erected by Pius IX. in 1846-53, 334 yds. in length, and 192 ft. in height, consisting of three series of arcades of six, twelve, and eighteen arches respectively, one above the other. To the right we obtain a view of the extensive plain as far as the sea; to the left we observe the \*Park of the *Palazzo Chigi*, a mansion built by Bernini. This park, containing fine old timber, is kept in as natural a condition as possible. Permission to visit it should be obtained from the porter or gardener in the palace (fee  $\frac{1}{2}$ -1 fr.).

**Ariccia** (*Café* in the piazza), a small village, frequently attracts visitors in summer on account of the proximity of the woods. The women of Ariccia and Genzano are famed for their beauty. The ancient *Aricia*, which belonged to the Latin League, lay towards the S., in the *Valle Aricciiana* (981 ft.), an extinct crater below the modern town, while the latter occupies the site of the ancient Arx or citadel. According to Horace (Sat. i. 5) this was the first station on the *Via Appia*, which runs towards Genzano on massive and still visible substructions, at the foot of the modern town. (A circuit of  $\frac{1}{2}$  hr. by the valley, instead of the direct route from Albano to Ariccia, is interesting.) In the middle ages Ariccia came into the possession of the Savelli, and in 1661 was purchased by the Chigi, who are still the proprietors of the place.

The beautiful and shady new road from Ariccia to Genzano at first leads a little to the left and crosses four viaducts, which command a fine view. After  $\frac{1}{2}$  M. it passes *Galloro*, formerly a Jesuit church. At the 17th milestone, about  $\frac{3}{4}$  M. farther, the road divides; the branch to the left descends to a Capuchin monastery and to the Lake of Nemi (below is a partly ancient road to Nemi); that in the middle leads through an avenue to the *Palazzo Cesarini* (see below); and that to the right descends to the town.

**Genzano**, a town with 5000 inhab., loftily situated above the S.W. bank of the *Lago di Nemi*, is also much visited in summer, but there are no good inns, and intermittent fever is not uncommon here. In the piazza, opposite the fountain, is the \**Trattoria della Grotta Azzurra*, the landlord of which can procure fair sleeping-quarters in an adjoining house (moderate). The wine of Genzano is esteemed. The place presents no attraction beyond its fine situation. The best view of the lake is from the garden of the *Palazzo Cesarini*, which slopes rapidly towards the water (entrance to the left, opposite the palace; admission granted on application at the palace). — At Genzano, on the 8th day after Corpus Christi, is held the famous *Infiorata di Genzano*, or flower-festival, consist-

ing of a procession through a street carpeted with flowers, followed by fireworks and merry-makings. The festival does not take place every year.

The \*\***Lago di Nemi** (1066 ft.) is an extinct crater, about 3 M. in circumference, and like the Alban lake, which lies 100 ft. lower, is of considerable depth (328 ft.), and is also drained by an artificial emissarium. The water is beautifully clear, and rarely ruffled by wind. The precipitous lava-slopes of the crater, 328 ft. in height, are carefully cultivated. In ancient times it was called the *Lacus Nemorensis*, and sometimes the 'Mirror of Diana', from a temple, of which substructions have been discovered below Nemi, and from a nemus, or grove sacred to that goddess, whence the present name is derived. Tiberius (or Trajan) constructed a magnificent vessel here, a beam of which is preserved in the Museo Kircheriano at Rome (see p. 150). This exquisite lake is the gem of the Alban Mts.

From Genzano to Nemi 2 M.; by the Palazzo Cesarini we follow the road to the right, through the town, and past the church of S. Annunziata. The pleasant road skirts the upper margin of the lake, affording several fine views. — A footpath descends to the lake from S. Annunziata, and ascends again near the mills below Nemi.

**Nemi** is a small mediæval town with an ancient fort. The inn (*Trattoria Desanctis*, tolerable, bargaining advisable) possesses a small verandah which commands a delightful \*VIEW of the lake and the castle of Genzano, of an old watch-tower beyond them, and of the extensive plain and the sea.

From Nemi to the (1½ hr.) Monte Cavo (p. 363) a guide is necessary on account on the intricacy of the forest-paths (1-1½ fr.). Albano is a little farther distant.

From GENZANO we may proceed in 1 hr. (2 M. by the road, and then to the left; see Map, p. 344) to Civita Lavinia (*Trattoria* in the Piazza, tolerable), the ancient *Lanuvium*, celebrated for its worship of Juno Sospita, situated on a W. spur of the Alban Mts. At the W. end of the town are a few remains of the ancient walls, which were built of massive blocks of peperine, and also the pavement of a street skirting the walls. In the piazza, a sarcophagus and several fragments from tombs and villas in the neighbourhood. The town, a poor, insignificant place, commands fine views of the Campagna towards the sea. Below it, 1½ M. distant, is the Civita Lavinia railway-station on the Rome and Naples line; three trains daily, fares 3 fr. 75, 2 fr. 65, 1 fr. 90 c.

On the road, about 5½ M. farther (7½ M. from Genzano), lies *Velletri* (p. 382), which may also be reached from Genzano by a shorter and more picturesque route in 1½ hr. (with a guide).

### The Sabine Mountains.

That chain of the Apennines which descends abruptly and bounds the Roman plain on the E., named Sabine Mts. from the ancient inhabitants, is replete with interest for lovers of the picturesque. The formation of these mountains is limestone, differing entirely from that of the volcanic Alban Mts., and their height is much greater, attaining to 4200 ft. As a rule the INNS are good, though plain, but enquiry as to charges should be made beforehand; usual charge for board and lodging 5 fr., and ½ fr. gratuity. The characteristics of city-life which produce a so unpleasing impression at Frascati and Albano are little known here, even at Tivoli.

Those whose time is short must be satisfied with a visit to Tivoli, which was a favourite summer-resort of the Romans in the time of Horace. A fine day in April or May, when the vegetation is at its freshest, is the best time for this excursion. Those who wish to visit Hadrian's villa, the cascades, and Villa d'Este in one day, must start at daybreak.

If possible, however, four days at least should be devoted to the Sabine Mts., and may best be spent as follows: 1st day, by Frascati to *Palestrina*; 2nd, to *Olevano*; 3rd, to *Subiaco*; 4th, to *Tivoli*; 5th, back to Rome. The whole trip may be accomplished by carriage, but some of the excursions at least should be made on foot or on donkey-back. The public conveyances are not recommended when ladies are of the party, in which case a private carriage should be hired. Tivoli affords the best summer-quarters, but Subiaco and Olevano are also pleasant.

### TIVOLI.

FROM ROME TO TIVOLI, 18 M. — Steam Tramway from the *Porta S. Lorenzo* five times daily in  $1\frac{1}{4}$  hr. (fares 3 fr., 2 fr. 40 c.; return 4 fr. 50, 3 fr. 60 c.). Saloon-carriage for the excursion there and back in one day, 120 fr. Tickets may also be obtained beforehand at *Piazza Monte Citorio* 11, 12, or at the tramway-stations in the *Piazza Venezia* and *Piazza delle Terme*, from each of which cars run to the *Porta S. Lorenzo*  $\frac{1}{2}$  hr. before the departure of the trains (see Appx.). Those who drive to the steam-tramway should dismiss their cab at the *Porta S. Lorenzo* to avoid paying the extra-mural tariff (see Appx.). — It is advisable to enquire beforehand in case of alteration in the time-tables.

The *Vetturini* used to convey passengers to Tivoli twice daily in 4-5 hrs., starting from No. 124 Monte Citorio (booking-office No. 15 *Vicolo della Guardiola*; fare  $3\frac{1}{2}$  fr.).

CARRIAGES: One-horse about 20 fr., and fee 2 fr.; two-horse 30 fr., fee 5 fr. — The hirer should stipulate that a digression to Hadrian's Villa be included in the fare. The charges vary, being highest about Easter. The hotel-keepers charge 40-50 fr., but the superior speed and comfort of their vehicles are very acceptable on the hot and dusty drive.

Rome is quitted by the *Porta S. Lorenzo* (p. 179), immediately beyond which is the church of that name on the right. The road then descends into a ravine, and at the *Osteria di Pietralata* crosses the railway to Foligno. Fine retrospect of Rome and St. Peter's. The route, which is generally identical with the ancient *Via Tiburtina*, crosses the *Anio*, here called the *Teverone*, by the *Ponte Mammolo* at the 4th milestone. The river rises on the mountains near Filettino, passes Subiaco, Vicovaro, and Tivoli, where it forms the celebrated cascades, and falls into the Tiber at the *Ponte Salaro* (p. 355). The bridge is named after *Mammæa*, the mother of Alexander Severus. To the right an undulating district with ancient towers. At the (7 M.) —

*Osteria del Fornaccio* a road diverges to the left to the picturesquely-situated village of *Monticelli*, with a castle and monastery. At the *Osteria delle Capannacce* (245 ft.) the road reaches its highest point between the *Ponte Mammolo* and *Ponte Lucano* (p. 370). We next pass (on the left) the *Castel Arcione*, an ancient robber-tower. Beyond it is the calciferous *Lago de' Tartari*, now dried up.

A little farther on, about 15 M. from Rome, we reach the sulphur-baths of **Acque Albule** ( $70^{\circ}$  Fahr.), the Roman *Aquaæ Albulae*, which were much frequented in ancient times, and were again fitted

up for the reception of patients in 1879-80 (handsome Curhaus; swimming-baths for gentlemen and ladies). — In the vicinity are the quarries of *Lapis Tiburtinus*, or travertine, which furnished building-material for ancient and for modern Rome, for the Colosseum and for St. Peter's alike. About  $1\frac{1}{2}$  M. farther the Anio is crossed by the *Ponte Lucano*, near which is the well-preserved *Tomb of the Plautii*, dating from the early empire, and resembling that of Cæcilia Metella (p. 350).

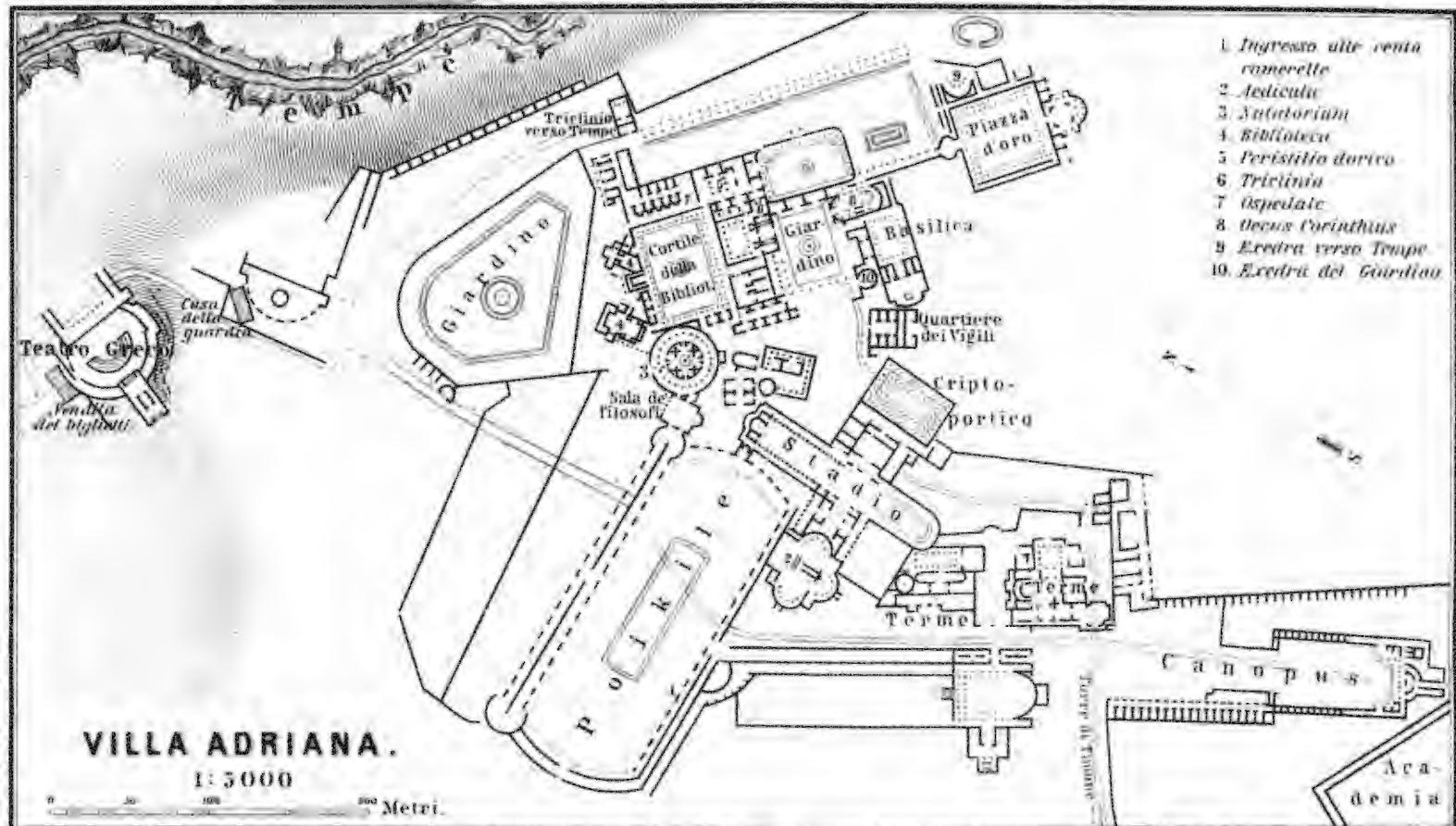
Beyond the Ponte Lucano we see on the right two pillars, which are supposed to mark the ancient entrance to Hadrian's Villa; one is adorned with reliefs.

17 M. **Villa Adriana.** We follow the road which ascends gradually from the station, turn to the right at a (4 min.) finger-post, and soon reach the ( $\frac{1}{4}$  hr.) present entrance of the villa. A fine avenue of cypresses leads to the lower *Casa della Guardia*, where tickets are sold (1 fr.). In the season (about Easter) an omnibus runs between the tramway and the Villa (in  $\frac{1}{4}$  hr.;  $\frac{1}{2}$  fr.).

The \*VILLA OF HADRIAN, which with its magnificent grounds occupies an area of several square miles, dates from the later years of the far-travelled emperor (d. 138 A.D.). Hadrian, as his biographer Spartian relates, 'created in his villa at Tivoli a marvel of architecture and landscape-gardening; to its different parts he assigned the names of celebrated buildings and localities, such as the Lyceum, the Academy, the Prytaneum, Canopus, the Stoa Poecile, and Tempe, while in order that nothing should be wanting he even constructed a representation of Tartarus'. After the death of its founder little use seems to have been made of this gigantic construction, which does not again appear in history till the period of the Gothic invasions, when it served Totila as a fortress (544 A.D.) and suffered great injury. During the following centuries the ruins afforded valuable building material for the churches and palaces of Tivoli. At the beginning of the Renaissance a profitable search for works of ancient art was instituted here, and from the 16th cent. to the present day the ruins have furnished an almost inexhaustible series of works of art, including many of the principal treasures of the Vatican, Capitoline, and other museums. Unfortunately, however, the destruction of the buildings kept pace with the search for treasures of art. In 1871 the Italian government purchased the Villa from the family of the Braschi, and instituted a series of excavations under the supervision of Com. Lanciani.

The Roman archæologists have tried to identify the extant ruins with the buildings mentioned by Spartian in the passage cited above, and though it is often doubtful we here follow the usual terminology.

Adjoining the above-mentioned watchman's hut is the so-called *Teatro Greco*, of which the foundations of the stage, the rows of seats, and the external corridors are still distinguishable. Skirting the posterior wall of the stage, we then ascend to the upper watchman's hut, which contains a small and uninteresting *Collection* of antiquities found in the Villa.

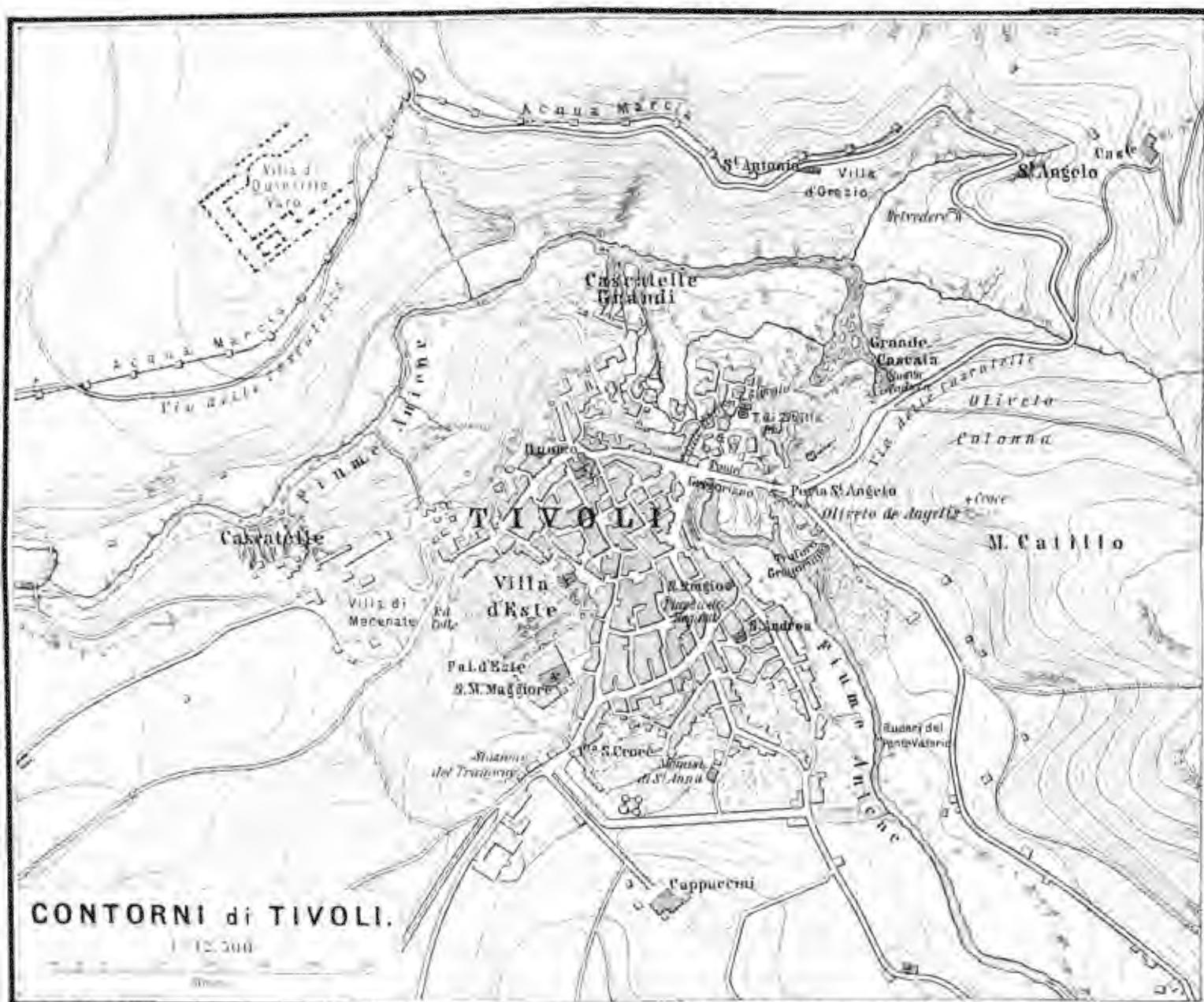


## VILLA ADRIANA.

1:5000

100 Metri.





An avenue of cypresses leads hence to the S. to the *Poecile*, an imitation of the *στοά ποικιλη*, or painted porch, at Athens. Of this huge colonnade, 250 yds. long and 110 yds. wide, nothing now remains but the N. wall and a few fragments of the parallel arcades. In the centre of the space enclosed by the colonnade traces have been discovered of a large oblong *Water Basin*. As the natural plateau of the hill was not capacious enough to receive so extensive a building, it has been enlarged on the W. and S.W. by gigantic substructions, which contain three stories of vaulted chambers, accessible through an entrance on the S. side of the square (Pl. 1). These chambers, generally called *Le Cento Camerelle*, are supposed to have been occupied by the imperial guards or slaves. By the S. wall of the Poecile is a court surrounded with large recesses, containing the foundations of an *Aedicula* (small chapel; Pl. 2) in the centre. The best survey of the Stadium (see below) is obtained from the E. side of the Poecile. — At the N.E. corner of the square is the entrance to the *Sala dei Filosofi*, a well-preserved room with niches for statues. From it we enter a *Circular Building* (Pl. 3) containing a water-basin and an artificial island adorned with columns; the traces of a heating-apparatus make it probable that this was a *Natatorium* or swimming-bath. To the E. of this building, at a somewhat higher elevation, is a rectangular court, the left side of which is occupied by the so-called *Library* (Pl. 4). To the N. lay a *Garden*. A corridor, on the left side of which was a fine vestibule, leads N.E. to a room supposed to have been a *Triclinium*, commanding a fine view of Tempe, Tivoli, and the mountains. The substructions to the right (S.) of this room originally supported terraces and colonnades, and are now covered with a plantation, from which we turn to the right to the *Doric Peristyle* (Pl. 5). Farther to the W. is another *Triclinium* (Pl. 6), with an ante-room on its W. side, in which the finest mosaics were found. The luxurious fitting up of these apartments proves that they were among the state-rooms of the royal dwelling. The last-named rooms adjoin the S. side of the library-court mentioned above. To the E. of the same court is the *Ospedale* (Pl. 7), consisting of a series of rooms, arranged in a cruciform plan and opening on a corridor with a well-preserved mosaic pavement. — From the Triclinium (Pl. 6) we enter the *Giardino*, an extensive rectangular space to the S., which in ancient days may have been laid out as a garden. Skirting the E. side of it we reach the *Cucus Corinthius* (Pl. 8), a hall the ends of which are occupied by large semicircular recesses. In front of the S.E. recess are two small fountain-basins. The name is derived from its splendid marble decorations (now removed). To the right is the *Bastica*, with 36 marble pillars and remains of a magnificent marble flooring, recently excavated for the second time. On the W. it is adjoined by a room with an exedra, in which is an elevated basis or platform. — We now return to the *Cucus Corinthius*, and on quitting it turn to the right. The following rooms also belong to the state-apartments. Beyond an octagonal vestibule we enter the so-called *Piazza d'Oro*, a court surrounded with a colonnade of 68 columns, alternately of Oriental granite and cipollino, of which the bases alone are now *in situ*. The costly material of the decorations found here in the excavations of the 18th cent. gave rise to the name. At the N.E. angle is an *Exedra* (Pl. 9), with a view of Tempe and the mountains, now interrupted by trees. On the S.E. side of the Piazza d'Oro is a room surmounted with a dome, with a semicircular apse and four niches lighted from above, perhaps intended for statues. The rooms farther on are now being excavated.

We now return to the Giardino, skirt its S. side, and follow the path leading to the S.W., past a handsome semicircular *Exedra* (Pl. 10), with a water-basin, to the *Quartiere dei Vigili*, a lofty building supposed to have been occupied by soldiers or by imperial officials. Farther on is a large block of buildings facing the W. We pass through a *Cryptoporitus* and enter a suite of rooms from which we overlook the *Stadium*. On leaving this building we proceed to the S. along the substructions. In the middle of the space which they enclose are the *Thermae*, with remains of tasteful stucco ornamentation. To the left as we leave the Thermae opens the *Valley of Canopus*, artificially cut in the tufa rock. 'Canopus', says

Strabo, 'is a town 120 stadia from Alexandria, named after the steersman of Menelaus, who is said to have died here, and containing a highly-revered temple of Serapis . . . . Troops of pilgrims descend the canal from Alexandria to celebrate the festivals of this goddess. The neighbourhood of the temple swarms day and night with men and women, who spend the time in their boats dancing and singing with the most unbridled merriment, or find accommodation in the town of Canopus and there prosecute their orgies'. Hadrian constructed the canal, with the temple in the background, and also numerous small chambers, where he caused festivals to be celebrated in the Egyptian manner. At the end of the valley is a large and well-preserved recess, with a fountain, beyond which was a system of subterranean halls, terminating in a cella with a statue of Serapis.

[The Canopus is the last part of the villa usually visited by travellers. Those who have time, however, should follow the path leading to the W. from the N.W. corner of the Canopus (by the modern house), which skirts the railing to (4 min.) the *Torre di Timone* (see lower part of Plan), an imitation of the abode of Timon the Misanthropist at Athens. The platforms on the first, and especially the second floor (inconvenient staircase) command an admirable view of the Villa, Tivoli and its mountains, the Campagna, and the distant Rome.

The more distant parts of the Villa, to the S., now occupied by private owners, contain many interesting ruins but are more difficult to identify and to visit. To the S.E. of the *Torre di Timone* lies the *Academy*, a reproduction of the celebrated garden at Athens. Farther to the S.E. is the *Odeum*, with the remains of a stage and rows of seats. To the E. of the *Odeum* is a construction called the *Inferi*, supposed to be the *Tartarus* mentioned by Spartian. A ravine (*Valley of the Styx*), 220 yds. long and 20 yds. wide, is hewn in the tufa rock and connected with two subterranean passages. To the S. lies an extensive *Cryptoporticu*s, in the form of a trapezium. Still farther to the S. are the ruins of an *Aqueduct*, and a colonnade supposed to be the *Lyceum*. The extensive ruins on the *Colli di S. Stefano*, to which the name of *Prytaneum* has been attached, perhaps belonged to a private villa.]

Returning from the Canopus and passing in front of the above-mentioned Thermæ, we reach a second series of *Baths*, not yet easily accessible. We then return to the Stoa Pœcile, pass through the door in the N. wall, and reach the cypress avenue leading to the exit.

The road ascends rapidly from the tomb of the Plautii in windings which pedestrians may cut off. The tramway-cars are drawn up the hill by a powerful engine. The road passes the Tempio della Tosse (p. 374), and reaches the gate of Tivoli below the Villa d'Este.

**Tivoli.** — \*REGINA, in the piazza, R. 2, D. 3½-4 fr.; PACE, also in the town; SIBILLA, beautifully situated near the temples, with view, indifferent and rather dear.

Donkeys and *Guides* (superfluous) to the waterfalls and back by the opposite bank, 1½ fr. (3-4 fr. are generally demanded at first).

Tivoli, the *Tibur* of antiquity, existed, according to tradition, as a colony of the Siculi long before the foundation of Rome. In B.C. 380 Camillus subdued Tibur along with Præneste, after which it formed a member of the league of the Latin towns allied with Rome. Hercules and Vesta were the deities chiefly revered at Tibur. Many of the Roman nobles, including Mæcenas, and the emperor Augustus himself, founded beautiful villas here; under Hadrian the splendour of the place attained its climax; and in the middle ages it participated in the fate of Rome. In 1460 Pius II. founded the citadel on the ruins of the amphitheatre. The modern town (7500

inhab.), with its narrow streets, offers few attractions beyond its charming situation. It is moreover somewhat damp and windy, especially in spring.

From the piazza we proceed straight to a small piazza near the bridge, by which the high-road to Vicovaro, Subiaco, etc. (p. 375) crosses the Anio above the falls. The Vicolo della Sibylla here leads to the left to the inn of that name (on the right), in the court of which stands the fine \*TEMPLE OF THE SIBYL, a circular edifice, surrounded by a colonnade of 18 Corinthian columns, 10 of which are preserved. This temple, called by other authorities that of *Vesta*, or of *Hercules Saxanus*, was used as a church in the middle ages, to which period the round niche in the interior belongs. The door and windows contract at the top. It stands on a rock above the waterfalls, of which it commands an admirable \*VIEW.—Close to the Sibyl Inn is a small piazza with the church of *S. Giorgio*, which is incorporated with another fine old ancient temple of oblong shape, with 4 Ionic columns in front, supposed to have been dedicated to *Tiburtus*, or to the *Sibyl*.

The ruins visible from the projecting rock near the temple of the Sibyl to the right, were caused by an inundation in 1826, which carried away part of the village. To prevent the recurrence of a similar disaster, two shafts were driven through the limestone-rock of *Mte. Catillo*, 290 and 330 yds. long respectively, to draw off part of the water of the Anio. In 1834 the river was admitted to its new channel, in presence of Gregory XVI., by the engineer *Folchi*, and a \*New Waterfall of imposing appearance, about 330 ft. in height, was thus formed (to the left of a spectator at the temple of the Sibyl). Two ancient bridges and several tombs were discovered on the occasion.

The present entrance to the falls is by an iron gate beyond the Ponte Gregoriano, to the right (see Plan). Admission 1/2 fr., Sun. free; guide for the round of the falls ('giro') 1 fr. — On entering we first turn to the left, pass through an archway below the road, and follow the margin of the valley, enjoying a view of the two temples on the left. We then reach a *Terrace* planted with olives, whence we obtain a charming \*View of the temple of the Sibyl, above us, and of the new waterfall below. Passing through a door, which a custodian opens (fee), we may proceed to the fall and the entrance of the two tunnels by which the Monte Catillo is penetrated (see above; 372 paces long; to persons inclined to giddiness the walk by the roaring stream is not recommended). — From the terrace we follow the footpath descending to the valley; halfway down, near some cypresses, a path diverges to the right, at first ascending a few steps and then descending to a *Platform* of masonry, immediately above the new fall. — We now return to the path, which descends at first in zigzags and afterwards in steps. We descend to the lowest point to which it leads, and finally mount a flight of stone steps, wet with spray, to the fantastically-shaped \*Sirens' Grotto. — From the grotto we return to the point where the paths cross, and ascend

the path on the other side of the valley to a *Gallery* hewn in the rock. At the end of the gallery the path again divides; that in a straight direction leads across a wooden bridge to the *Grotto of Neptune*, which was formerly the channel of the main branch of the Anio. The new works drew off the greater part of the water from this channel, but the fall is still very fine. — We now return to the gallery and follow the path to the left, ascending in zigzags to the exit near the church of S. Giorgio (10-15 c.).

Visitors now generally walk through the town-gate (*Porta S. Angelo*) to the right, and beyond it follow the road to the left, which skirts the slope above the river at the same level, and affords another series of views of the falls. Fine olive-trees. After  $\frac{3}{4}$  M. we reach the first point of view, a round *Terrace* enclosed by masonry, and ( $\frac{1}{2}$  M.) a second \**Terrace*, commanding an admirable view of the new fall, of Tivoli, and of the smaller waterfalls below the town, known as \**Le Cascatelle*, formed by a branch of the Anio.

The guides usually turn here. Visitors who wish to return by another route may continue to follow the same road. About  $\frac{1}{4}$  M. farther, various ancient ruins, probably the remains of a villa of Quintilius Varus, are seen near the small church of *S. Maria di Quintiliolo*. A 'Villa of Horace', although the poet never had one at Tibur, is also pointed out by the guides. From *S. Maria* we cross the meadows between old olive trees, and in about 20 min. reach a road descending in a few minutes to the left, to the *Ponte dell' Acqua*, by which we cross the Anio. On the left bank of the river we ascend the hill to the left, partly by an ancient pavement, and join the road from Rome. Here, to the left, are the colonnades, which have long been visible from the opposite bank, of the so-called *Villa of Maecenas*, where an iron manufactory is now established. On the other side of the road is an ancient circular building, known by the curious name of *Tempio della Tosse*, or 'temple of the cough', probably a tomb of the *Turcia*, or *Tuscia* family. From this point to the *Porta del Colle* of Tivoli about  $\frac{1}{2}$  M.

The \**VILLA d' Este*, near the *Porta del Colle*, is worthy of a visit. (The lower entrance being closed, we must ascend, and in the street to the right proceed to the upper entrance adjacent to the church of *S. Francesco*.) The Villa was erected by *Pirro Ligorio* in 1549 for Card. Ippolito d'Este, and presented by the Duke of Modena to Card. Hohenlohe. Though sadly neglected, it still retains traces of its former splendour. In the *casino* are frescoes by Federigo Zuccero and Muziano (damaged). The garden contains terraces, which are best seen from the cypress plateau with the four fountains, grottoes with cascades, densely-shaded avenues, magnificent groups of trees of most varied hues, and charming points of view.

The *Villa Braschi*, founded by Pius VI., and the *Terrace* of the *Jesuits' College* near the *Porta S. Croce* also afford magnificent views of the Campagna and Rome.





Besides the ancient villas already mentioned there are traces of many others on the slopes near Tivoli. In those below the Greek college, which have been named villas of *Cassius* and *M. Brutus*, were found a number of works of art, several of which are exhibited in the Sala delle Muse in the Vatican (see p. 309).

Beautiful Excursions may be made from Tivoli to the Sabine Mts. To *Subiaco*, see below; to the lower valley of *Licenza*, see p. 381; to *Ampiglione*, see below; to *S. Angelo*, see p. 381; *Monticelli*, see p. 381; *Palombara*, see p. 385; *Monte Gennaro*, see p. 381; also to *PALESTRINA* (beautiful, but fatiguing) by *Gericomio*, *S. Gregorio*, *Casape*, and *Poli* (7 hrs.), or by a nearer carriage-road via *Passerano* and *Zagarolo* (15 M.).

#### SUBIACO.

FROM TIVOLI TO SUBIACO, 25 M., a *Vetturino* runs daily in 5 hrs. (fare 4 fr.); a seat in other conveyances may also frequently be procured. Carriage and pair about 20 fr. and a fee. (*Vetturino* from Rome to Subiaco 8 fr.; starting-point, Piazza di Monte Citorio 124; booking-office, Vicoletto della Guardiola 15.)

For PEDESTRIANS a shorter route (about 19 M.; 7-8 hrs.), very interesting at places, but fatiguing, leads from Tivoli through the valley of the aqueduct, and by *Gerano* (about two-thirds of the way), as far as which it is a carriage-road. Guide from *Gerano* necessary, 1½ fr.; donkey 1½ fr. (Comp. Maps, pp. 374, 376).

*Pedestrians* quit Tivoli by the Porta S. Giovanni, and follow the road skirting the left bank of the Anio on the slopes of *M. Ripoli* and *M. Spaccato*. About 1 M. from the gate a road diverges to the left to Castel Madama (see below); here we keep to the right. The arches of the venerable *Aqua Marcia*, and soon afterwards remains of the *Aqua Claudia* and the *Anio Vetus* become visible. About 4 M. from the town are (1.) the ruins of the ancient *Empulum*, now *Ampiglione*, and 1 M. farther those of *Sassula*, beyond which a lonely district is traversed. Below *Siciliano* the road turns to the right to *Gerano*, a village with a poor osteria.

The path ascends the heights, which afford a fine view of the mountains and valleys as far as Olevano (p. 380). The villages to the left are *Canterano* and *Rocca Canterano*, to the right *Rocca S. Stefano* and *Civitella*. After frequent ascents and descents and several fine views of the neighbouring valleys, the valley of the Anio and Subiaco below suddenly come into view beyond the last defile.

The CARRIAGE ROAD leaves Tivoli by the Porta S. Angelo, and follows the right bank of the Anio. On the right, after the first mile, are seen a few arches of the *Aqua Claudia*, and shortly afterwards the *Acqua Pia*, the arches of which are frequently visible. After 3 M. a road diverges to the left to the lofty *S. Polo*, whence Monte Gennaro may be ascended (see p. 381). Farther on is the loftily-situated village of *Castello Madama* (1460 ft.), which has long been visible; then the ruins of the old castle of *Saccomuro*. About 7½ M. from Tivoli, we reach *Vicovaro*, the ancient *Varia*, with interesting walls of travertine-blocks, and the octagonal, late-Gothic chapel of *S. Giacomo* (containing a miracle-working image of

the Madonna), designed in the 16th cent. by *Simone*, a pupil of Brunelleschi. Beyond Vicovaro the road divides, leading to the left to the village of Licenza (p. 381), and to the right by the river to Subiaco. Cantalupo (p. 381) lies on a rock to the left.

We pass,  $1\frac{1}{2}$  M. from Vicovaro, the monastery of *S. Cosimato*, and soon cross the *Licenza*, an affluent of the Anio. On the left bank of the Anio opens the valley of *Sambuci*, through which a road leads to Siciliano (see above). Above that valley, to the E., we soon observe the village of *Saracinesco*, which is said to have been founded by the Saracens. The inhabitants wear a picturesque costume. Midway between Tivoli and Subiaco is the *Osteria della Ferrata*. Farther on lies *Roviano*, and on the opposite bank is *Anticoli*. Beyond Roviano the Via Valeria diverges to the left to Arsoli and the Lago di Fucino (see *Baedeker's Southern Italy*).

The valley of the Anio now expands picturesquely, and again contracts at *Agosta*. To the left lies *Cervara* on a lofty rock; on the right *Canterano* and *Rocca Canterano*. Subiaco, charmingly situated amidst wood and rock, now soon becomes visible.

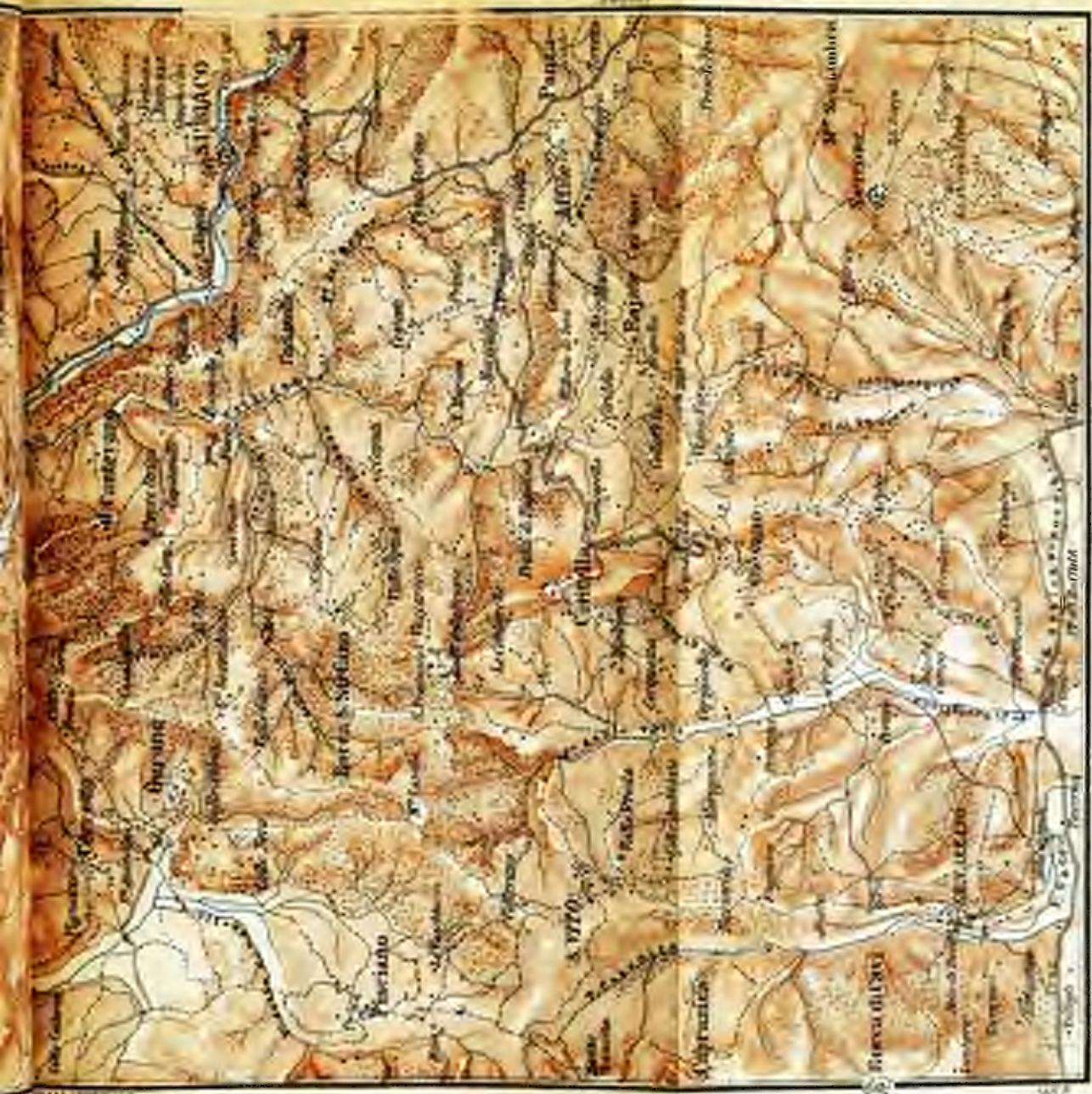
**Subiaco** (\**La Pernice*, pension 5 fr.) is a small town (6000 inhab.) of mediæval appearance, commanded by a castle which was formerly often occupied by the popes. It was the ancient *Sublaqueum*, situated in the territory of the *Æqui*, and is now the capital of the Comarca. It sprang up on the grounds of an extensive villa of Nero, which was embellished by three artificial lakes, the '*Simbruina stagna*' of Tacitus (Ann. 14, 22), which were destroyed by an inundation in 1305, and have given the village its name. On the left side of the Anio, opposite the monastery of *S. Scolastica*, are seen walls and terraces of the time of Nero, who, according to Tacitus, narrowly escaped being struck by lightning while dining here.

The environs are delightful, and the far-famed monasteries (closed 12-3 p. m.) are very interesting. Guide hardly necessary. The excursion takes about 3 hrs., and affords a succession of beautiful views. We follow the main street which intersects the town, upwards of  $1\frac{1}{2}$  M. in length, and afterwards ascends the right bank of the Anio. About  $\frac{3}{4}$  M. from the last houses of the suburb of *S. Martino*, before the road crosses the gorge by the lofty bridge, a path supported by masonry ascends to the left, passing several chapels, and leading to the ( $\frac{1}{4}$  hr.) three —

\***MONASTERIES OF S. SCOLASTICA.** The first was founded in 530 by St. Benedict, who retired to this spot, and took up his abode as a hermit in one of the grottoes, now converted into chapels (*Il Sagro Speco*). The monastery was afterwards confirmed in its possessions by Gregory I. and his successors. In the 7th cent. it was destroyed, in 705 rebuilt, and is now entirely modern. In 1052 a second monastery was erected, and a third added in 1235 by the Abbot Landus. (If time is limited the monasteries should be visited in returning from the *Sagro Speco*.)









The FIRST MONASTERY (entrance to the right in the passage, beyond the anterior court) possesses a few antiquities; by the fountain a sarcophagus with Bacchic scenes, fine columns, etc., probably found during the erection of the building. The monastery formerly had a library containing valuable MSS. In 1465 the Germans Arnold Pannartz and Conrad Schweinheim printed here the first book published in Italy, an edition of *Donatus*, which was followed by *Lactantius*, *Cicero*, and *Augustine* (1467), of which copies are still preserved here (comp. p. 201).

The SECOND MONASTERY, dating from 1052, is one of the earliest specimens in Italy of the pointed style. The court contains a quaint relief and two mediæval inscriptions.

The THIRD MONASTERY, of 1235, has an arcaded court with mosaics.

The *Church of S. Scolastica*, originally founded by Benedict VII. in 975, was completely modernised in the 18th cent., and now contains nothing worthy of note, excepting the fine carved choir-stalls.

An ascent of 25 min. from S. Scolastica brings us to S. *Benedetto*, or *Il Sagro Speco*, built against the rock, overtopped by a huge mass of stone, and shaded by oaks.

The first corridor contains scenes from the lives of St. Benedict and his sister St. Scholastica, painted in 1466. We then descend to two chapels, adorned with paintings of the Madonna, Slaughter of the Innocents, etc., which were executed in 1219 by the otherwise unknown master *Conzolus* (earlier than Cimabue). The grotto of St. Benedict contains the statue of the saint by *Bernini*. The walls are decorated with venerable paintings.

The GARDEN of the monastery is well stocked with beautiful roses. They were, according to tradition, originally thorns, cultivated by St. Benedict for the mortification of the flesh, but converted into roses by St. Francis when he visited the monastery in 1223.

Having returned to the high-road after visiting the monasteries, we may cross the Anio by the bridge, and return to the town by a footpath on the right.

By this high-road, which is mentioned at p. 380, Olevano (p. 380) is about 10 M. distant.

#### PALESTRINA. OLEVANO.

*Palestrina* may be visited from Rome direct, or (pleasanter) from Frascati or Valmontone (p. 378). FROM ROME, 3 times weekly (Mon., Thurs., Sat.), or in summer daily, a *Vetturino* starts from Via S. Marco 10, or Via Giulio Romano (Pl. II., 20), where enquiry should be made (6 hrs.; fare 6 fr.). — FROM FRASCATI (rail. station, see p. 360) *Palestrina* may be reached on foot or on donkey-back in 4 hrs.; driving also practicable.

FROM ROME TO PALESTRINA, 22 M., two routes lead from the Porta Maggiore (anciently the *Porta Praenestina*): the ancient *Via Praenestina*, and the modern and more convenient *Via Labicana*. The former runs to the left between vineyards, past (1½ M.) the ruins of *Tor de' Schiavi* (p. 355), to the mediæval *Tor tre Teste*, 8½ M. from Rome; then crosses the seven arches of the *Ponte di Nono*, an early Roman bridge of Lapis Gabinus, and reaches the *Osteria dell' Osa* on the brook *Osa*, which descends from the lake near the ancient *Gabii*, which lay near the conspicuous tower of *Castiglione*. The lake of Gabii is now dried up. The most important of the ruins is the stone cella of the famous temple of Juno Gabina. The *Lake Regillus* (also dried up), celebrated for the battle of the Romans against the Latins, B.C. 496, must have lain in the broad plain between Gabii and the small town of *Colonna*.

(near the Casale di Pantano, it is thought), which stands on the slope to the right, in the direction of Frascati. A little nearer the mountains lies the village of *Compatri*.

The VIA LABICANA (p. 354, or road to *Labicum*), now the usual route to Palestrina, at first skirts the railway, and then runs for a short distance parallel with the *Aqua Claudia*; after 2 M. the *Torre Pignattara* (p. 354) is reached. The arches of the *Aqua Alexandrina*, or aqueduct of Alex. Severus, become visible  $4\frac{1}{2}$  M. from Rome, and  $4\frac{1}{2}$  M. farther is the *Osteria del Finocchio*, beyond which lies the above-mentioned Casale di Pantano. *Colonna* stands on a height 3 M. farther. The road then gradually ascends to the *Osteria di S. Cesareo*, a thatched hut (*capanna*) on the left, where good wine is sold. A road to *Lugnano* diverges here to the right. From this point to Palestrina, about  $4\frac{1}{2}$  M. more.

The ROAD FROM FRASCATI TO PALESTRINA, 13 M. (comp. Maps, pp. 360, 378), especially the first half, is beautiful, but destitute of shade. We first ascend from the station to the first houses of Frascati, where, at the bifurcation of the road, we turn to the left (comp. p. 360). After  $\frac{3}{4}$  M. the road passes the lower entrance to the Villa Mondragone, which is approached by an avenue of cypresses. Farther on are the ruined vaults of an ancient villa, said to have belonged to Cato. After 2 M. the road passes (r.) the olive-clad hill on which *Monte Porzio* (1529 ft.) is picturesquely situated;  $1\frac{1}{2}$  M. farther it reaches *Monte Compatri* (1745 ft.), with a château of the Borghese, the ancient *Labicum*. We do not enter the village, but pass the approach to it, and descend by a somewhat rough road, passing a washing-trough. Near a (1 M.) considerable group of trees we turn to the right, and close to ( $\frac{1}{3}$  M.) a small chapel with an image of the Madonna, again ascend to the right. About 2 M. farther the broad road leads us to the high-road from Rome (*Via Labicana, Strada di Palestrina*); and following the latter for  $\frac{3}{4}$  M. we reach the above-mentioned *Osteria S. Cesareo*.

From VALMONTONE, a station on the Rome and Naples line (p. 383), the traveller may walk to Palestrina in  $1\frac{1}{2}$  hr.; seat in a carriage ('posto')  $1\frac{1}{2}$  fr.; and the same fare is charged to *Genazzano* (p. 380), where the vetturino will procure the traveller a seat in another vehicle to Olevano.

**Palestrina**, a small, closely-built town, with steep and dirty streets, lies most picturesquely on the hill-side. On arriving, the traveller should ask a boy to take him to the unpretending \**Inn* of the *Vedova Anna Bernardini*, Via delle Concie 1 (about 5 fr. per day).

Palestrina, the Roman *Praeneste*, one of the most ancient towns in Italy, was captured by Camillus, B.C. 380, and was thenceforth subject to Rome. In the civil wars it was the chief arsenal of the younger Marius, and after a long siege was taken and destroyed by Sulla, who afterwards rebuilt it in a magnificent style as a Roman colony. Under the emperors it was a favourite resort of the Romans on account of its refreshing atmosphere, and it is extolled by Horace (Carm. iii, 4, 22) together with Tibur and Baiae. A famous *Temple of Fortune* and an *Oracle* ('sortes Praenestine', Cic. Div. ii, 41) attracted numerous visitors. In the middle ages Palestrina was long the source of sanguinary conflicts between the powerful Colonnas and the popes, the result of which was the total destruction





of the town in 1436. The territory was purchased in 1630 by the Barberini, who still own it. — The great composer *Giovanni Pierluigi da Palestrina* (1524-94), director of the choir of St. Peter's, was born here.

The town stands almost entirely on the ruins of the temple of Fortuna, which rose on vast terraces, surrounded by a semicircular colonnade, and occupied the site of the Palazzo Barberini. On entering the town we observe the lowest of these terraces, constructed of brick. The precise plan of the ancient building cannot now be ascertained. The arcades with four Corinthian half-columns in the piazza near the cathedral, now converted into a wine-cellars, appear to have belonged to the second terrace. The *Grottini*, as the interior of these foundations is called, may be examined in the Barberini garden (in the Corso), but more conveniently in autumn than in spring, when they are often filled with water. The garden contains statues and inscriptions. — From the Corso we ascend in about 10 min. to the *Palazzo Barberini*, which rests almost entirely on these ancient substructions, and deserves a visit (fee  $1\frac{1}{2}$ -1 fr.).

It contains a large *Mosaic*, probably executed in the reign of Domitian, representing scenes from the Nile, with numerous animals and figures in Egyptian and Greek costume. It was found near the cathedral. The burial chapel of the palace contains the design of a *Pieta* by Michael Angelo.

The ancient \*Walls of Palestrina, of which various fragments are visible, exhibit four different systems of building, from the Cyclopean mode of heaping huge blocks of stone together, to the brick-masonry of the empire. Two walls, of which that to the N. is the best preserved, connected the town with the citadel (*Arx*) on the summit of the hill, now *Castel S. Pietro*, consisting of a few poor houses. A somewhat fatiguing path ascends from the Palazzo Barberini in  $1\frac{1}{2}$  hr., for which, however, the noble prospect from the summit (2546 ft.) amply compensates. The vast Campagna, from which the dome of St. Peter's rises, is surveyed as far as the sea; to the right rise Soracte and the Sabine Mts., then the Alban range; to the left is the valley of the Sacco, bounded by the Volscian Mts. The picturesque, half-dilapidated *Fortezza* was erected by the Colonnas in 1332. The door is opened on application ( $\frac{1}{2}$ -1 fr.); the approach is uncomfortable, but the view from the interior is particularly fine.

The ruins of the *Villa of Hadrian*, where the beautiful Antinous Braschi, in the Rotonda of the Vatican (p. 309) was found, are near the church of *S. Maria della Villa*,  $\frac{3}{4}$  M. from the town. In the forum of the ancient Prænestine, in 1773, was found the calendar of Verrius Flaccus, now in the Pal. Vidoni at Rome (p. 200). The excavations at Palestrina have always yielded a rich harvest; the so-called cistæ, or toilet-caskets, including the celebrated Ficoronian (p. 149), were all found here.

From Palestrina to Tivoli by Zagarolo and Passerano 15 M. (comp. p. 375).

FROM PALESTRINA TO OLÈVANO, about 11 M., a drive of  $2\frac{1}{2}$  hrs. (the vetturino from Rome goes on in the afternoon to Olevano; carriage 8-10 fr.). This is a very picturesque route. To the left, and before us, rise the Sabine Mts., to the right the Volscian, and behind

us the Alban Mts. The road from Rome passes below Palestrina (p. 377). Beyond a seven-arched bridge across the *Fiume di Cavi* we reach (2 M.) *Cavi*, a village with 2000 inhab., the property of the Colonna's. (Above it, 4 M. distant, lies the small village of *Rocca di Cavi*.) The road pursues a straight direction, and soon passes the church of the *Madonna del Campo*, 2 M. beyond which a road to Genazzano diverges to the left.

**Genazzano**, a pleasant little town with 3000 inhab., is famed for its richly-endowed pilgrimage-chapel of the *Madonna del Buon Consiglio*, which attracts crowds of devotees in their picturesque costumes on festivals of the Virgin. We may now return to the high-road, or proceed through the valley direct to Olevano by an interesting, but rugged route.

The road farther on again crosses two bridges, beyond the second of which, the *Ponte d'Orsino*, it divides; the branch to the left leads to Olevano, that to the right to Paliano. The former road at first gradually ascends, and then describes a long curve, causing Olevano to appear much nearer than it really is (vetturino, see p. 378).

**Olevano**, a mediæval place, containing traces of an ancient wall, with about 3500 inhab., the property of the Borghese, lies most picturesquely on the slope of a hill, and is commanded by the ruins of an ancient castle. The interior of the town, with its narrow and dirty streets, presents no attraction. At the entrance to the town is the new *\*Albergo di Roma*, where the vetturino stops. A little farther on, a road to the right leads to the *Casa Baldi*, a favourite resort of artists (pension 5 fr., unpretending, but fairly good; host *Nino*, hostess *Peppina*), situated on the top of a hill commanding the town and affording an exquisite \*\*VIEW. To the right are visible the barren summits of the Sabine Mts., with Civitella, S. Vito, Capranica, and *Rocca di Cavi*; then the narrow plain, bounded by the Alban and Sabine Mts. In the distance lies Velletri. Nearer is Valmontone with its château, situated on a hill; then Rocca Massima, Segni, and Paliano. Towards the S. stretches the valley of the Sacco, until lost to view. The town with its ruined castle forms a charming foreground. The inn should if possible be reached an hour before sunset. — Olevano is well adapted for a prolonged stay. Above the town is the *Serpentara*, a fine grove of oaks, saved from destruction by the subscriptions of artists for that purpose.

FROM OLEVANO TO SUBIACO, three beautiful routes (comp. Map, p. 374).

The new CARRIAGE-ROAD, which diverges from the Tivoli road to the right, 2 M. below Olevano, before reaching Civitella, is the shortest (12 M.) and most convenient (on foot 4 hrs., by carr. 3 hrs.). Beyond the bridge over the Anio almost at the end of the route,  $\frac{1}{4}$  hr. before Subiaco is reached, a path to the right diverges to the monasteries (p. 376).

The SECOND ROUTE (5 hrs.) by Civitella, Rocca S. Stefano, and Rocca S. Francesco, the most beautiful, must, like the following, be traversed on foot, or on the back of a donkey (which the landlord procures, 2- $\frac{1}{2}$  fr. and as much more to the attendant). From the *Casa Baldi* by the above-mentioned road we reach *Civitella* in  $\frac{1}{4}$  hr., a poor village lying on an isolated peak in a barren, mountainous district. Owing to its secure situation it was inhabited even in ancient times, but its former name is unknown. The fragments of a fortification which commanded the narrow approach on the W. side, constructed of large masses of rock, are still

visible. From the farther end of the village a beautiful view of the valleys and mountains towards Subiaco is enjoyed. Archæologists should not omit to follow the wall to the left from this gate (although a rough walk), in order to inspect the remains of the very ancient \*Wall, constructed of rough-hewn blocks, by which this, the less precipitous side of the mountain, was guarded. The path then leads by *S. Stefano* and *Rocca S. Francesco* into the valley of the Anio, and to Subiaco, a beautiful route the whole way.

A THIRD ROUTE, 5-6 hrs., the longest, and in some respects the most fatiguing, but also highly interesting, leads by *Rojate* and *Affile*. As the longer half as far as Affile leads by field and forest-paths, easily mistaken, a guide is desirable. Rojate is a small village. Affile, a place of more importance, boasts of a few relics of ancient walls and inscriptions. From this point to Subiaco we follow the high-road (see above).

**EXCURSIONS.** Two of the most beautiful spots among the SABINE MTS., which abound in beautiful scenery, may now be mentioned.

**Monte Gennaro** (4163 ft.), one of the highest peaks of the Sabina, is familiar to the eye of every visitor to Rome. The ascent from Tivoli occupies 5-6 hrs., and the excursion takes a whole day. Guides at Tivoli ask 5-6 fr., those at *S. Polo*, which the traveller may reach unaided, 2-3 fr.

We quit Tivoli by the Porta S. Angelo, and follow the Subiaco high-road for  $\frac{2}{3}$  M. (comp. p. 375), when a bridle-path diverges to the left, leading along the mountain-slopes in  $1\frac{1}{2}$  hr. to the lofty (2342 ft.) village of *S. Polo de' Cavalieri* (travellers kindly accommodated by Sign. Calisto Meucci, the apothecary, in the Palazzo Borghese, the tower of which commands a fine view). The real ascent now begins (guide necessary), the last part being very fatiguing. The traveller should take refreshments with him for the excursion. The mountain is badly supplied with water, and the shepherds drink rain-water collected in troughs and hollow trees. On the summit stands a rude pyramid of stone, which has been used for trigonometrical surveys. The view is very extensive, comprising the coast from Mte. Circeo as far as the lake of Baccano, the broad plain with innumerable villages, from the Volscian and Alban Mts. as far as Soracte and the Ciminian Forest; then the Apennines, as far as the snowy peaks of the central range.

The descent may be made by the bridle-path, named *La Scarpellata*, on the S. slope of the mountain. The villages of *Monticelli* and *S. Angelo* are left on the right. — M. Gennaro may also be ascended from *Rocca Giovine* in 5-6 hrs. (guide 3-4 fr.), and this excursion thus combined with the following, but the village affords very poor quarters for the night.

**Valley of Licenza.** Travellers versed in classic lore will be attracted to this spot, where the Sabine farm of Horace is believed to have been situated; but its natural beauty alone renders it an object of extreme interest. The excursion may either be made from Tivoli, or combined with the journey to Subiaco, and driving is practicable nearly the whole way.

From Tivoli to Vicovaro,  $6\frac{1}{2}$  M. (p. 375), and thence to *Rocca Giovine*, 3 M., the road is practicable for carriages; to *Licenza* 2 M. farther. The small village of *Rocca Giovine* is charmingly situated on a precipitous rock. Its name is supposed to be derived from *Arx Junonis*, and a temple actually existed here once, possibly the *Fanum Vacunæ* of Horace. *Licenza*, another mountain-village, derives its name from the *Digentia*, now *Licenza*, which skirts the base of the hill ('me quoties reficit gelidus Digentia rivus', Hor. Ep. i. 18, 104). Shortly before the village is reached (guide from *Rocca Giovine*  $\frac{1}{2}$  fr.), the scanty remains of a *Villa* are pointed out, which is said to have belonged to Horace, but this is a mere hypothesis. The most recent investigations tend to prove that the poet's Sabine farm was situated near *Rocca Giovine*, by the chapel of the *Madonna delle Case*, on a lofty plain at the foot of M. *Corrignaleto*, which in this case would be the *Mons Lucretius* of Horace, instead of M. Gennaro as formerly supposed. Near this chapel is a spring, called *Fontana degli Oratini* by the natives, perhaps the *Fons Bandusiae* of the poet (Carm. iii. 13).

The shortest route between *Rocca Giovine* and Subiaco is a path by *Cantalupo*, the ancient *Mandela* ('rigosus frigore pagus', Ep. i. 18, 105).

### The Volscian Mountains.

CORI is most conveniently reached from Velletri. *Railway from Rome to Velletri*, 25 M., in 1 $\frac{1}{2}$  hr. (fares 4 fr. 75, 3 fr. 35, 2 fr. 40 c.; express, 6 fr. 40, 4 fr. 30 c.). *From Velletri to Cori* diligence in 2 hrs. (fare 1 $\frac{1}{4}$  fr.), usually in connection with the early train from Rome.

SEGANI lies 3 $\frac{1}{2}$  M. from the station (from which a diligence runs to it). *From Rome to Segni*, 40 M., in 1 $\frac{3}{4}$ -2 $\frac{1}{2}$  hrs. (fares 7 fr. 35, 5 fr. 15, 3 fr. 70 c., or 9 fr. 85, 6 fr. 65 c.). — The excursion to Cori takes a whole day, and that to Segni a second. The only direct route between them is a rough bridle-path across the mountains.

The Volscian mountain-range, which attains an elevation of 4600 ft., is separated on the E. from the principal chain of the Apennines by the valley of the Sacco, and on the N. from the Alban Mts. by a narrow depression; it extends to the S. as far as the Bay of Gaeta, and on the W. is bounded by a dreary and in some places marshy plain adjoining the sea. This district was anciently the chief seat of the Volsci, but was at an early period subjugated by the Romans and Latinised. Its towns, picturesquely rising on the slopes, still bear many traces of the republican epoch of Italy, which add great interest to the natural attractions of the scenery. Hitherto these mountains have seldom been visited, partly on account of the poorness of the inns, and partly owing to their reputation as a haunt of bandits; but from the latter objection they are now entirely free.

*Railway from Rome to Albano*, see p. 364. To the right, rising abruptly from the sea, is the *Monte Circello* (1800 ft.), and nearer us rise the Volscian Mts. 20 M. *Civitù Lavinia* (p. 368).

25 M. *Velletri* (*Loc. Campana*, \**Gallo*, each with a trattoria), the ancient *Velitrae*, a town of the Volscians, which became subject to Rome in B. C. 338, famous for its wine, lies picturesquely on a spur of the *Monte Artemisio*, 1 $\frac{1}{4}$  M. from the station. The town (16,500 inhab.), with its narrow and crowded streets, is the seat of the bishop of Ostia. The loggia of the *Palazzo Lancelotti* commands an extensive view.

From Velletri to Naples, see *Baedeker's Southern Italy*.

**THE ROAD FROM VELLETRI TO CORI**, 11 M., especially the first part, traversing a dreary plain, is uninteresting. To the left lies the (4 $\frac{1}{2}$  M.) *Lago di Giulianello*, an extinct crater. From (6 $\frac{1}{2}$  M.) the poor village of *Giulianello* the road to the left ascends to *Rocca Massima*, while that to the right leads to Cori. The mountain-slopes now become more attractive. About 3 M. from Giulianello, at a chapel of the *Madonna del Monte*, a road to the left diverges to the upper part of the town. The road to the right, descending to the lower part of the town, situated among olive-plantations, and not visible till it is reached, is preferable.

**Cori** (*Tratt. & Locanda d'Ercole*, kept by Filippo Capobianchi, in the Piazza; to save time, a guide to the chief points of interest should be engaged, 1 $\frac{1}{2}$ -1 fr.), the ancient *Cora*, was at an early period a member of the Latin League, and is mentioned, B.C. 493, as one of the thirty confederate towns. During the empire it still prospered, but its name afterwards fell into oblivion. Pop. 6200. Tobacco is largely cultivated in the neighbourhood.

Besides the modern walls of Cori, which date chiefly from the 15th cent., considerable remains of \**ANCIENT WALLS* of various periods

are preserved. Those of the earliest style consist of large blocks without mortar, the interstices being filled up with smaller stones; the best example of this is seen near the gate to Norma and S. Maria. The second and more perfect kind is constructed of hewn polygonal blocks, the outsides of which alone are left rough. Lastly there are walls of regularly-hewn square stones, perhaps dating from the time of Sulla, such as those above S. Oliva, and those separating the upper town (*Arx*) from the lower. The town seems to have been surrounded by different walls at different periods.

A deep ravine outside the *Porta Ninfesina* is spanned by the very ancient *\*Ponte della Catena*, constructed of tufa in the style of the Cloaca Maxima at Rome. The solidity of the arch with its double layers of masonry is best appreciated when surveyed from below.

Our attention, however, is chiefly arrested by the colonnade of the so-called *\*Temple of Hercules* (perhaps of Minerva), standing on the highest ground in the town. The cella of the temple is incorporated with the church of *S. Pietro*; but the eight columns of the Doric colonnade, with frieze of travertine bearing traces of stucco-decoration, are preserved. The inscription, recording the erection of the edifice by the *duumviri*, or chief magistrates of the place, dates from the time of Sulla. Fine *\*View* hence over the town towards the sea, and of the plain with the isolated M. Circeo.

*S. Oliva* is also erected on the foundations of an ancient temple, and possesses antique columns. In the street of *S. Salvatore* once stood a *Temple of Castor and Pollux*, as the existing inscription records, but it is now incorporated with other buildings. The frieze and two Corinthian columns, of admirable workmanship, are still to be seen. Other ancient relics, inscriptions, columns, reliefs, fragments of marble, etc., are distributed throughout the town, and large masses of *opus reticulatum* of the imperial epoch are also observed.

FROM CORI TO NORMA, about 11 M., a road leads across the plain, and another route is by a narrow bridle-path over the mountains, generally skirting a steep slope. The latter (two horses and mounted guide, about 10 fr.) leads in about 3 hrs. to the ruins of *Norba*, which became a Latin colony, B.C. 492, and was captured and destroyed by the troops of Sulla during the civil wars. The wall in the polygonal style, well preserved, was 1½ M. in circumference, and several gateways are still traceable. The interior contains various unexplained relics. In ¼ hr. the small mountain-village of *Norma* is reached hence. In the plain below it lie the ivy-clad remains of the mediæval town of *Ninfa*, surrounded by a marsh which has been the cause of its abandonment. A palace, a monastery, a church with faded frescoes, and streets are still distinguishable. Cori may now be regained by the Cori and Sermoneta road. — Ninfa may also be reached from Velletri: there and back 7-8 hrs.; one-horse carr. 15, two-horse 25 fr.

SEGNI may like Cori be visited in one day from Rome. It is the third station beyond Velletri, but the first stopping-place of the express. Intervening station *Valmontone*, see p. 378. — From the station of Segni to the town is an ascent of 1½ hr.

*Segni* (*Loc. di Gaetanini*), the ancient *Signia*, said to have been colonised by the Romans under Tarquinius Priscus, lies on a moun-

tain-slope (rising to a height of 2300 ft.), in a secure position, with fine views of the valley and the towns of the Hernici. The present town (6000 inhab.) occupies the lower half of the old site.

Ascending through the streets, we reach the church of *S. Pietro*, standing on the foundations of an ancient temple, the walls of which consist of rectangular blocks of tufa, with two courses of polygonal masses of limestone below. A fountain near the church is also of the Roman epoch. The \*TOWN WALLS, in the massive polygonal style,  $1\frac{1}{4}$  M. in circumference, are to a great extent well preserved. From *S. Pietro* we proceed to the curious \**Porta Saracinesca*, apparently built before the discovery of the arch principle, as a substitute for which the lateral walls gradually approach until they meet at an angle. From this point the circuit of the wall may be made in  $1\frac{1}{2}$  hr. The *Porta in Lucino*, similar to the above, is partly buried. Lower down are remains of a second town-wall, inscriptions, etc.

From stat. *Segni*, *Anagni* is about  $4\frac{1}{2}$  M. distant. Regarding this and other towns of the Hernici, see *Baedeker's Southern Italy*.

### Etrusean Towns.

That part of the Roman Campagna which extends N. from the Tiber to the Ciminian Forest and the mountains of Tolfa was the Southern Etruria of antiquity. Originally occupied by a tribe akin to the Latins, then conquered by the Etruscans, it was finally, after the protracted contests with which the first centuries of the annals of Rome abound, reconquered and Latinised. The fall of the mighty *Veii*, B.C. 396, mainly contributed to effect this memorable change. Excursions are frequently made to the remains of the Etruscan tombs at *Cervetri* and *Veii*, but, apart from its archaeological interest, this district deserves to be better known on account of its natural beauties. Malaria is unfortunately very prevalent here.

### VEII.

*Veii*, near *Isola Farnese*, may be visited from Rome (11 M.) in one day (carr. there and back about 25 fr.). Pedestrians should drive at least as far as the *Tomba di Nerone* (5 M., fiacre 4 fr.), or *La Storta* ( $8\frac{1}{2}$  M.). They may then return from *Veii* by a somewhat longer route, skirting the *Fosso di Valchetta*, the valley of which descends to the *Via Flaminia* between the 6th and 7th milestones. Provisions for the journey should be carried from Rome, as the tavern at *Isola* is extremely poor.

From Rome to the *Ponte Molle*, see p. 356. By the *Osteria*, where the *Via Flaminia* diverges to the right, we follow the **VIA CASSIA**, gradually ascending to the left. The district soon becomes desolate, but fine views are enjoyed of the Alban and Sabine Mts., Mt. Soracte, and the lateral valleys. Near the 5th milestone, on a dilapidated pedestal to the left, stands a sarcophagus, erroneously called the *Tomb of Nero*. The long inscription (at the back, facing the ancient road) expressly records that the monument, which probably dates from the 2nd cent. after Christ, was erected by *Vibia Maria Maxima* to the memory of her father P. *Vibius Marianus* and her mother *Regina Maxima*. — An ancient route, somewhat shorter than the modern, diverges here to the right to *Veii*, but as it is not easily traced the high-road is preferable.

We next reach ( $8\frac{1}{2}$  M.) the post-station of *La Storta* (inn), anciently the last on the route to Rome. One mile beyond it the road to Isola Farnese diverges to the right;  $\frac{1}{2}$  M. farther we take the road to the right, that on the left leading to *Formello*.

*Isola Farnese*, a poor village, belonging to the Rospigliosi, numbering scarcely 100 inhab., and harassed by fever in summer, owes its foundation to the security of its site, and was a place of some consequence in the middle ages. We engage a guide here (1- $1\frac{1}{2}$  fr., bargaining necessary) to conduct us to the site of *Veii*, which is interesting and picturesque; but the ruins are scanty. A minute inspection of the ancient city is interesting to the archæologist only. The following are the principal points, a visit to which occupies 2-3 hours. We first descend the brook to the mill (*molino*), where there is a picturesque waterfall, not far from which the brook is crossed by the ancient *Ponte dell' Isola*. Farther on is the *Ponte Sodo*, hewn in the rock, under which the brook is conducted. Then the *Porta Spezieria* ('drug-shop') with remains of a columbarium, the recesses of which explain the name. Adjacent is the *Grotta Campana*. We next follow the *Cremera* to the *Piazza d'Armi*, the ancient citadel (fine view), and then return to Isola. Walkers may descend the valley from the *Piazza d'Armi* to the *Via Flaminia* in 2 hrs.

*Veii* was one of the most powerful of the Etruscan cities. After contests protracted for centuries, which at first centred round *Fideneae* (*Castel Giubileo*, p. 356), the frontier-stronghold of the Etruscans on the S. bank of the Tiber, and after manifold vicissitudes and a long siege, the city was taken by *Camillus* in B.C. 396. Its circumference, which may still be traced, is  $5\frac{1}{2}$  M. After its capture it fell to decay, and was repeopled by *Cæsar* with Romans; but this colony scarcely occupied one-third of the former area. Excavations here have led to the discovery of inscriptions, statues, and the columns mentioned at p. 147.

*Veii* stands on a table-land, around which, on the N. and E. sides, flows the ancient *Cremera*, now the *Fosso di Formello*, and on the W. side, towards Isola, the *Fosso dell' Isola*. The ancient citadel, now the *Piazza d'Armi*, occupies a separate plateau at the confluence of the brooks, connected with the site of the town by a narrow isthmus only. The camp of the *Fabii*, whose whole family was destroyed by the *Veientines*, lay on the heights on the right bank of the *Valca*, as the *Cremera* is named in the lower part of its course, about  $1\frac{1}{2}$  M. from the citadel. The \**Grotta Campana*, named after its discoverer, the only tomb of *Veii* still preserved, is left in the condition in which it was found in 1842. It is hewn in the tufa-rock, and the entrance was guarded by two lions which now lie near it. The interior consists of two chambers; the walls are covered with grotesque paintings of great antiquity. Two skeletons were found here, but they soon fell to pieces. Remains of the armour of a warrior, vessels of clay, etc., are also seen.

## GALERA.

*Galera*, 15 M. from Rome, may be visited on the way to Bracciano, or by carriage (about 25 fr.), in one day from Rome. Provisions necessary.

About  $\frac{1}{2}$  M. beyond *La Storta* (p. 385) the *Via Clodia* diverges to the left from the *Via Cassia*, which leads to Baccano (p. 68). We follow the *Via Clodia*, the old pavement of which is seen at intervals. The district is dreary. On the road-side is the entrance to the subterranean *Acqua Paola*, which descends from the lake of Bracciano, and terminates on the Janiculus (comp. p. 332). On the left,  $4\frac{1}{2}$  M. from *La Storta*, appears the church of *S. Maria di Cesareo*; 1 M. farther is the *Osteria Nuova*, where the carriage may be left. The land here is well watered, and occupied by several large farms. A path to the left in the direction of these, then turning to the right, leads in  $\frac{1}{2}$  hr. to the ruins of *Galera*. The town sprang up in the middle ages near the ancient *Carciae*, and was at first governed by powerful nobles; in 1226-1670 it belonged to the Orsini. At the beginning of the present century the inhabitants were driven from the place by malaria. Even the solitary shepherd who now lives here quits it with his flock in summer. It stands on an abrupt tufa-rock, around which flows the *Arrone*, the outlet of the lake of Bracciano. The walls are of the 14th and 15th centuries. Two churches with their towers, the palace of the Orsini, and many houses are recognisable, all densely overgrown with ivy and creepers. The surrounding wooded ravine enhances the romantic appearance of the spot.

## BRACCIANO.

24 M. from Rome: *Vetturino* every alternate day, but not regularly, from the Piazza of the Pantheon, in 5-6 hrs. (fare 4 fr.), returning next day. In May and June, the bathing-season at Vicarello, the traffic is brisker.

Beyond the *Osteria Nuova* (see above) the *Arrone* is soon reached. A road to the right then diverges to Anguillara (p. 387), situated on the lake. The country continues dreary. About 3 M. before Bracciano is reached, the *Lake of Bracciano* becomes visible, with *Trevignano* and *Rocca Romana*, the highest point (2018 ft.) of the surrounding range of hills. The lake, the *Lacus Sabatinus* of antiquity, is 20 M. in circumference, and lies nearly 500 ft. above the sea-level. Its form and the heights encircling it indicate that it was once a crater. It is famed for its eels and abundance of fish, and the slopes are well-cultivated, the upper parts being wooded, but malaria is prevalent.

Near Bracciano the road divides: the upper branch, to the left, leads to the Capuchin monastery; the other to the right, to the town.

Bracciano (\**Locanda Piva*, a second-class inn), a modern town with 3000 inhab., possesses a picturesque castle of the 15th cent., and several iron-works in the vicinity. The \**Castle*, erected by the Orsini, now the property of Prince Odescalchi, is very interesting, and its towers and fortifications convey a good idea of the character of a mediæval stronghold. It is said on this account to have riveted the attention of Sir Walter Scott far more powerfully than the ruins of

antiquity. The interior, still inhabited, contains nothing worthy of note. The \*View from the tower, extending over the beautiful lake to Trevignano and Anguillara, with Soracte and the Sabine Mts. in the background, is remarkably fine.

A pleasant excursion may be made from Bracciano to *Trevignano* ( $6\frac{1}{2}$  M.). The road skirts the lake. After  $1\frac{1}{2}$  M. a path ascends to the left to the old church of the martyrs SS. Marco, Marciano, and Liberato, erected, as the inscription states, on the site of an ancient villa named *Paüsilypon*, and affording a fine view. In the vicinity stood *Forum Clodii*, from which inscriptions and other relics are preserved. Pedestrians may regain the road to Vicarello by another forest-path. — *Vicarello* is 4 M. from Bracciano. The baths,  $\frac{3}{4}$  M. from the road, with a hot sulphureous spring, are the *Aquae Apollinares* of antiquity. A proof of the estimation in which they were held was afforded in 1852 by the discovery of great numbers of coins and votive offerings, most of which are now in the Museo Kircheriano (p. 149). Owing to the malaria, the bathing season is not prolonged beyond the early part of summer. — By the road are seen many remains of 'opus reticulatum', belonging to villas of the imperial epoch. *Trevignano*, occupying the site of the Etruscan town of *Sabate*, which fell early into oblivion, formerly the property of the Orsini, now that of the Conti, is a poor village. Roman remains very scanty. In the principal church two pictures of the school of Perugino. The ruined castle above the village commands a fine view; its destruction was due to Cæsar Borgia.

A bridle-path leads hence in  $1\frac{1}{2}$  hr. to *Sutri* (p. 67), another in about 3 hrs. to *Anguillara*, the ancestral seat of the once powerful counts of that name. If the wind be favourable it is preferable to cross the lake from Trevignano by boat. From Anguillara to Bracciano an uninteresting route of  $6\frac{1}{2}$  M.; the tour of the lake may thus be made in one day.

From Bracciano a road traverses a dreary district to (9 M.) *Cervetri*, so that the above excursion may easily be combined with the next.

### CÆRE.

*Cervetri*, the ancient *Cære*, may be visited from Rome in one day. The first train should be taken as far as Palo (p. 7; express in 1 hr., fares 7 fr. 30, 4 fr. 80 c.; slow train in  $1\frac{3}{4}$  hr., 5 fr. 45, 3 fr. 80, 2 fr. 75 c.); thence in  $1\frac{1}{4}$  hr. to Cervetri, where a stay of 5 hrs. may be made, leaving time to regain Rome by the afternoon or evening train. At Palo a small post-conveyance, with accommodation for 2 pers., meets the early express train from Rome (to Cervetri 1- $1\frac{1}{2}$  fr., bargaining necessary). Or a carriage for 4 pers. (about 6 fr.) may be obtained of Francescone, in the village of Palo, a short distance from the station.

It is necessary to inform the Sindaco of Cervetri of the intended visit a day or two beforehand, as otherwise the custodian with the key may not be forthcoming. After two or three days of rain the graves are filled with water.

*Cære* (\*Café-Restaurant, near the gate, moderate; the landlord provides guides and carriages to the tombs), more anciently named *Agylla* (Phœnician, 'circular city'), a place of very remote origin, afterwards became subject to the Etruscans, and carried on an extensive commerce from its harbours *Pyrgos* (S. Severa) and *Alzion* (Palo). At the same time it always maintained friendly relations with Rome, and in B.C. 351 it was incorporated with the Roman state. It was a prosperous place in the reign of Trajan, and continued to flourish down to the 13th century, but in 1250 it was abandoned by its inhabitants, who founded *Cere Nuovo*, 3 M. distant, the present *Ceri* (with not more than 50 inhab.). A number of them, it is uncertain when, afterwards returned to *Cære Vetere*, whence

Communication with the sea was of far greater importance to ancient Romans than to modern Rome, and its rank held by the mistress of the world. "Vast harbors and other structures were accordingly founded at the estuary of the Tiber, and their uses still visible. The coast stretching towards the S., was a barrier against malaria in summer, and is still skirched by a broad belt of forest (macchia), where entirely desolate, and is skirted by a broad belt of forest (macchia), where even the most numerous wilds exist; but it is now a retreat of the weary, and a shelter from the sun." - The coast made by carriers, and during the evenings.

## The Sea-coast of Latinum.

19 M. **Porto** was founded in A.D. 103 by the Emp. Trajan (*Portus Trajanum*), as the harbour constructed by Claudius was a sub-railway to Fiumicino, 2½ M., railway in 1½ hr. (3 ft. 95 in., 2 ft. 75 in.). The railway describes a circuit round the town (P. 8). 5½ M. **Stazione di S. Paolo** (outside the Porta Portese). 9½ M. **S. Agnese**, with pleasure-Renaissance details, once a favourite retreat of the document VIII, Julius II, and Leo X, and now the property of the Cecilia. Most of the frescoes which once adorned it are now in the Palazzo dei Conservatori (P. 26).

By the station is situated the Porta Portese. 9½ M. **Maggiolina**, with pleasure-Renaissance details, once a favourite retreat of the Agostino, with three and back, including a bath in the sea, 4 ft. 80, 3 ft. 75 c. The railway continues to run westwards.

14 M. **Ponte Galerri**, see P. 7. Our line now quits the Leghorn railway (R. 1) and continues to run westwards.

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again, in a very imperfect and hasty manner, in the 4th or 5th century. Numerous marble bases with inscriptions, brought from the forum at the last restoration, may be seen below the seats in the central corridor and in other parts of the building. Farther to the W. rises a handsome and conspicuous *Temple*, which at the beginning of the present century was the only visible relic of ancient Ostia. The cella, of admirable masonry, is well preserved; the threshold consists of a single block of African marble, 16 ft. in length. The vaulted substructions contain the receptacles for the sacred vessels (*favissae*). The road in a straight direction from the cella leads to the S. in 5 min. to the shrine of the *Magna Mater*, excavated in 1869, an irregular quadrangular structure with a colonnade on each side, where the statue of Atthis in the 16th room of the Lateran (p. 275) was found. — We now retrace our steps and follow the street leading straight from the back of the temple to the river. This street, 50 ft. in width, was flanked with rows of pillars, behind which were shops and private houses; it is the most extensive construction of the kind which now remains to us. At the modern house we diverge to the left and skirt the Tiber to (10 min.) the \**Baths*, which are of moderate size; the positions of the furnace, swimming-basin, hot-bath (*caldarium*), etc., are traceable.

Proceeding towards the road on the Tiber, we arrive in 5 min. at a *Store Chamber*, with thirty earthen jars for keeping wine, oil, and grain, imbedded in the floor. Then, 2 min. farther, are much more extensive *Baths* with a *palæstra*, etc., probably erected by Antoninus Pius; a large mosaic pavement in the principal hall represents the intricacies of the labyrinth. Adjacent is a small *Mithraeum*, with an inscription on the mosaic pavement. — On the road-side, just beyond the baths, are remains of arches of tufa and travertine of the republican era, supposed to have belonged to a harbour. In  $\frac{1}{4}$  hr. more we reach the road leading from the E. side of the town to *Laurentum*, where a number of graves and columbaria have been discovered. Thence back to Ostia,  $\frac{3}{4}$  M.

A carriage-road leads from Ostia to (2 M.) \**Castel Fusano*, situated in the midst of a beautiful pine-forest. It was erected by the Marchese Sacchetti in the 16th cent., and fortified against pirates, and is now the property of the Chigi. A modern road, with an ancient pavement of basalt, leads hence to the sea,  $1\frac{1}{2}$  M. distant, the view of which however is shut out by a lofty sandbank: a very pleasant walk. Similar sand-hills, extending to the S. beyond the Pontine Marshes, bound the whole coast.

From Ostia we may cross the river near Torre di Boacciano to the *Isola Sacra* (p. 389), across which we walk to the right arm of the Tiber ( $1\frac{1}{2}$  M.). Beyond the latter lies *Fiumicino* (p. 389), whence we proceed to *Porto*.

From Castel Fusano to *Tor Paterno*, a farm near the ancient Laurentum,  $6\frac{1}{2}$  M. Thence with guide to ( $4\frac{1}{2}$  M.) *Pratica*, an insignificant village on the site of the ancient *Lavinium*. From Pratica to Albano  $7\frac{1}{2}$  M., to Rome 15 M. — *Ardea*, with remains of the ancient town, is  $6\frac{1}{2}$  M. from Pratica.

## PORTO D'ANZIO.

Porto d'Anzio, 34 M. from Rome (in 5 hrs.), is much frequented during the bathing-season (June to Sept.), when through-tickets are issued for the journey at No. 128 Piazza di Monte Citorio (where enquiry should be made, as changes frequently occur). The excursion takes two days.

RAILWAY to Albano, see p. 364. — Thence to Porto d'Anzio, 17 M., Diligence twice daily in summer, starting from the station; during the rest of the year every alternate day only.

**Porto d'Anzio** (*Trattoria di Ambrogio Pollastrini*; private apartments procurable) is a very pleasant place in the early summer, but fever sets in, often with great suddenness, in July.

*Antium*, the capital of the Volsci, and a prosperous seaport at an early period, the place where Coriolanus sought refuge when banished from Rome in B. C. 490, was compelled in 468 to succumb to the Romans. In 338, when all the Latins were conquered, Antium received a Roman colony, and was thus permanently united with Rome. Extensive villas were afterwards erected here. Cicero possessed an estate at Antium, the tranquillity and charms of which he highly extols (Att. iv, 8). Horace (Carm. i, 35) mentions the temple of Fortune at the 'lovely Antium', where oracular responses were given, and which was consulted as late as the time of Theodosius the Great (about 390). Claudius and Nero were born at Antium, where the latter erected magnificent edifices. Domitian, Hadrian, Antoninus Pius, and Lucius Verus resided at Antium in summer. The Goths and Saracens afterwards took up their quarters here. In the 14th cent. the place was entirely deserted, but in the 16th the popes began to restore the harbour.

Since 1831 Porto d'Anzio and Nettuno have belonged to *Prince Borghese*, whose handsome villa here is said to occupy the site of the ancient Arx. Extensive substructures, broken columns, etc. have been discovered. Under Julius II. the Apollo Belvedere (and probably the Diana of Versailles also) was found near the so-called *Arco Muto*, and at a later period the Borghese Gladiator also (now in Paris). The town possesses beautiful villas of the *Corsini* (now *Mencacci*) and *Doria* families, and a *Bagno* for convicts.

We may now follow a picturesque road, passing villas and country-houses, or walk along the beach, though somewhat rough, to the small town of (1½ M.) **Nettuno**, which is said to have been once a settlement of the Saracens, situated on a fortified height with a single entrance only. The streets are narrow and steep. The costume of the women is picturesque. A coast-road leads from Nettuno to (6½ M.) *Astura*, where there are numerous remains of Roman villas, and where Cicero also once possessed a villa. A tower, connected with the mainland by a bridge, belonged to a castle in which prince *Conradin of Swabia* sought refuge with *Jacopo Frangipani* after the Battle of Tagliacozzo. The latter, however, delivered him up to Charles of Anjou, who caused him to be beheaded at Naples.

## List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor; ca. = circa, about; Bol. = Bolognese, Ferr. = Ferrarese, Flor. = Florentine, Fr. = French, Lom. = Lombard, Rom. = Roman, etc.

The Arabic numerals enclosed within brackets refer to the art-notices throughout the Handbook, the Roman figures to the Introduction.

- Agoracritos**, Greek S., pupil of Phidas, ca. 436-424 B.C. — (xxxii).
- Albani (Albano)**, Franc., Bol. P., 1578-1660.
- Alberti, Leon Batt.**, Flor. A., 1405-72. — (lxix. 85).
- Alcamenes**, Greek S., pupil of Phidas, ca. 430-398 B.C. — (xxxii).
- Alfani, Domenico da Paris**, Umbr. P., 1483-1553. — (47).
- Algardi, Al.**, Bol. S., A., 1592-1654.
- Allegri, Ant.**, see Correggio.
- Allori, Aless.**, Flor. P., 1535-1607. — *Cristofano (Cristoforo)*, Flor. P., 1577-1621.
- Alunno, Niccolò (di Liberatore) da Foglino**, Umbr. P., ca. 1430-1502. — (46. 74).
- Amerighi**, see Caravaggio, Mich.
- Ammanati, Bart.**, Flor. A., S., 1511-92.
- Angelico da Fiesole, Fra Giov.**, Flor. P., 1387-1455.
- Anguissola, Sofonisba**, Crem. P., 1539-1625.
- Apelles**, Greek P., 356-308 B.C. — (xxxii).
- Arnolfo (del di) Cambio**, see Cambio.
- Arpino, il Cavaliere d' (Gius. Cesari)**, Rom. P., ca. 1560-1640. — (Iviii.).
- Bandinelli, Baccio**, Flor. S., 1493-1560.
- Barbarella, Giorgio**, see Giorgione.
- Barbieri**, see Guercino.
- Barili, Ant. and Giov.**, Sien. wood-carvers, first half of 16th cent. — (23).
- Barna or Berna**, Sien. P., d. 1381. — (22).
- Baroccio, Federigo**, Rom. P., imitator of Correggio, 1528-1612. — (88).
- Bartoli, Taddeo**, see Taddeo.
- Bartolo di Fredi**, see Fredi.
- Bartolomeo, Domenico di**, see Domenico. *Bartolommeo della Porta, Fra*, Flor. P., 1475-1517.
- Bassano, Franc. (da Ponte)**, father of Jacopo, Ven. P., 1548-91. — *Jacopo (da Ponte)*, Ven. P., 1510-92.
- Batoni, Pompeo**, Rom. P., 1708-1787.
- Bazzi, Giov. Ant.**, see Sodoma.
- Beccafumi, Domenico**, Sien. P., 1486-1551. — (23).
- Bellini, Giovanni**, Ven. P., 1426-1516.
- Benvenuto di Giovanni**, Sien. P., d. 1517. — (22).
- Berchem (Berghem), Claes Pietersz**, Dutch P., 1620-1683.
- Berettini, Pietro**, see Cortona.
- Berna da Siena**, see Barna.
- Bernardo di Lorenzo**, Flor. A., 15th cent. — (19).
- Bernini, Giov. Lorenzo**, Rom. A., S., 1589-1680. — (lix).
- Bigordi**, see Ghirlandajo.
- Boedas, Greek S.**, son of Lysippus. — (xxxiii).
- Bologna, Giov. da**, or *Giambologna* (*Jean de Boulogne* of Douai), S., 1524-1608.
- Bonfigli**, see Buonfigli.
- Bonifacio (Bonifazio) the Elder**, d. 1540, *the Younger*, d. 1553, *the Youngest*, ca. 1555-79, Ven. P.
- Bonvicino**, see Moretto.
- Bordone, Paris**, Ven. P., 1500-70.
- Borgognone, Ambrogio, da Fossano**, Mil. P., 1455? - 1524?.
- Borromini, Franc.**, Rom. A., S., 1599-1667. — (Iviii).
- Botticelli, Aless. or Sandro**, Flor. P., 1446-1510. — (lxix).
- Bramante, Donato**, A., 1444-1514. — (li. — Comp. also the Index, under 'Rome').
- Bril, Paul**, Flem. P., 1556-1626.
- Bronzino, Angelo**, Flor. P., 1502-72.
- Buonarroti**, see Michael Angelo.
- Buonfigli (or Bonfigli)**, Benedetto, Umbr. P., ca. 1420-c. 1496. — (46).
- Buontalenti, Bern.**, Flor. A., 1536-1608.
- Cagnacci (Canlassi), Guido**, Bol. P., 1601-1681.
- Catiäri, Paolo**, see Veronese.
- Cambiäso, Luca**, Gen. P., 1527-85.

- Cambio, Arnolfo del (di)*, Flor. A. S., 1240-1311.
- Campagna, Girolamo*, Ven. S., pupil of Jac. Sansovino, 1552-1623.
- Camuccini, Vinc.*, Rom. P., 1773-1844.
- Canaleto (Antonio Canale)*, Ven. P., 1697-1768.
- Carova, Antonio*, S., 1757-1832.
- Caprino, Amadeo* or *Meo del*, Rom. A., d. 1501.
- Caracci*, see *Caravaccio*.
- Caravaggio, Michelangelo Amerighi da*, Lomb. and Rom. P., 1569-1609. — (lviii).
- , *Polidoro Caldara da*, Rom. P., 1495-1543.
- Cardi, Luigi*, see *Cigoli*.
- Carpi, Girol. da*, Ferr. P., 1501-68.
- Carraacci, Agostino*, Bol. P., 1588-1601.
- , *Annibale*, brother of Agostino, Bol. P., 1560-1609. — (lviii).
- , *Lodovico*, Bol. P., 1555-1619.
- Carrucci*, see *Pontormo*.
- Cavallini, Pietro*, Rom. P. and mosaicist, 14th cent. — (xlviii).
- Cellini, Benvenuto*, Flor. S. and goldsmith, 1500-72.
- Cephisodotus the Elder*, Greek S. (perhaps father of Praxiteles). — (xxxii).
- , *the Younger*, Greek S., son of Praxiteles. — (xxxii).
- Cignani, Carlo*, Bol. P., 1628-1719. — (83).
- Cigoli (Luigi Cardi da)*, Flor. P., 1559-1613.
- Cimabue, Giov.*, Flor. P., 1240?-1302?.
- Circignani*, see *Pomarancio*.
- Claude le Lorrain (Gellée)*, French P., 1600-82.
- Clovio, Don Giulio*, P. of miniatures, pupil of Giul. Rom., 1498-1578.
- Cornelius, Peter v.*, Germ. P., 1783-1867. — (lix).
- Correggio (Antonio Allegri da)*, Parm. P., 1494?-1534.
- Cortona, Pietro (Berettini), da*, Flor. A., P., 1596-1669. — (42).
- Cosmati, the*, Rom. S. and mosaicists, 13th cent. — (xlvii).
- Credi, Lorenzo di*, Flor. P., 1459-1537.
- Cresti, Dom., da Passignano*, Flor. P., 1560-1638.
- Crivelli, Carlo*, Ven. P., ca. 1468-93.
- Dolci, Carlo*, Flor. P., 1616-86.
- Domenichino (Domenico Zampieri)*, Bol. P., 1581-1641. — (lviii).
- Domenico di Bartolo*, Sien. P., middle of 15th cent. — (22).
- Domenico di Paris Alfani*, see *Alfani*.
- Donatello (Donato di Niccolò di Betti Bardi)*, Flor. S., 1386-1466.
- Dosso Dossi*, Ferr. P., ca. 1479-1545(46?).
- Duccio di Buoninsegna*, Sien. P., ca. 1285-1320. — (22).
- Dürer, Albr.*, Germ. P., 1471-1528.
- Dyck, Ant. van*, Antwerp P., 1599-1641.
- Euphranor*, Greek S. and P., 375-335 B.C. — (xxxii).
- Eusebio di S. Giorgio*, Umbr. P., ca. 1500. — (47).
- Eutychides*, Greek S., pupil of Lysippus. — (xxxiii).
- Euthycrates*, Greek S., son of Lysippus. — (xxxiii).
- Fabriano, Gentile da*, see *Gentile*.
- Federighi, Ant.*, Sien. A., S., ca. 1420-90.
- Ferrari, Gaudenzio*, Milan. P., 1484-1549.
- Fiammingo, Arrigo*, of Malines, Rom. P., d. 1601.
- Fièsole, Fra Giovanni Angelico da*, see *Angelico*.
- , *Mino da*, Flor. S., 1431-84.
- Filarete, Ant.*, Flor. A., d. 1465? — (l).
- Fiorenzo di Lorenzo*, Umbr. P., ca. 1472-1521. — (47).
- Fontana, Carlo*, Rom. A., 1634-1714. — (lviii).
- , *Domenico*, Rom. A., 1543-1607. — (lvii).
- , *Giov.*, brother of Domenico, Rom. A., 1540-1641.
- Fonte, Jac. della*, see *Quercia*.
- Francesca, Piëro della (Pietro di Benedetto)*, Umbr. Flor. P., b. 1423, d. after 1509. — (37, 54, 88).
- Francesco di Giorgio*, Sien. A., S., P., 1439-1502. — (22).
- Francia, Francesco (Franc. Raibolini)*, Bol. P., 1450-1517.
- Francucci, Innoc.*, see *Imola*.
- Fredi, Bartolo di*, Sien. P., ca. 1330-1409. — (22).
- Fuga, Ferdinando*, Rom. A., 1699-1780.
- Führich, Jos.*, Germ. P., 1800-1874.
- Fungai, Bernardino*, Sien. P., d. 1516. — (22).
- Furini, Franc.*, Flor. P., 1600-49.
- Gaetano, Scip.*, Neap. P., 16th cent.
- Galilei, Alessandro*, Flor. A., 1691-1737.
- Garbo, Raffaelino del (R. Capponi)*, Flor. P., ca. 1466-1524.
- Garofalo (Benvenuto Tisio)*, Ferr. P., 1481-1559.
- Gatta, Bartol. della*, Flor. P., d. 1491.
- Gentile da Fabriano*, Umbr. P., 1360?-1440?. — (46).
- Gerino da Pistoja*, Umbr. P., first half of 16th cent. — (47).
- Ghiberti, Lor.*, Flor. S., 1378-1455.
- Ghirlandajo, Dom.* (Dom. Bigordi), Flor. P., 1449-94. — (xlii).

- Ghirlandajo, Ridolfo (R. Bigordi)*, son of Dom., Flor. P., 1483-1561.  
*Gimbologna*, see *Bologna, Giov. da.*  
*Gimignani, Giacinto*, Tuscan P., 1611-1681.  
*Giocondo, Fra*, Veron. A., 1435-1515.  
*Giordano, Luca*, surnamed *Fapresto*, Neap. P., ca. 1632-1705.  
*Giorgione (Giorgio Barbarella)*, Ven. P., 1477?-1511.  
*Giotto (di Bondone)*, Flor. P., A., S., 1276-1337. — (xlviii. 71).  
*Gozzoli, Benozzo*, Flor. P., pupil of *Fra Angelico*, 1420-97.  
*Guercino, il (Giov. Franc. Barbieri)*, Bol. P., 1590-1666. — (livii).  
*Guido da Siena*, Sien. P., 13th cent.  
*Holbein, Hans, the Younger*, Germ. P., 1497-1543.  
*Honthorst, Gerh. (Gerardo della Notte)*, Netherl. P., 1590-1658.  
*Ibi, Simbaldo*, Umbr. P., first half of 16th cent. — (47).  
*Ictinus*, Greek A., 5th cent. B.C. — (xxxii).  
*Imòla, Innocenzo da (Inn. Francucci)*, Bol. P., 1494?-1550?. — (81).  
*Kaufmann, Maria Angelica*, Germ. P., 1741-1807.  
*Koch, Joseph Ant.*, Germ. P., 1768-1839.  
*Laippus*, Greek S., pupil of Lysippus. — (xxxiii).  
*Landini, Taddeo*, Flor. S., d. 1594.  
*Landrando, Giov.*, Lomb. and Rom. P., 1580?-1647.  
*Laurana, Luciano*, of Dalmatia, A., 15th cent.  
*Le Brun, Charles*, French P., 1619-1690.  
*Leochares*, Greek S., middle of 4th cent. B.C. — (xxxii).  
*Leonardo da Vinci*, P., S., A., 1452-1519.  
*Licinio, Bernardino*, P., pupil of *Pordenone*, ca. 1524-42.  
 —, *Giov. Ant.*, see *Pordenone*.  
*Lievens, Jan*, Dutch P., 1607-1663.  
*Ligorio, Pirro*, Rom. A., d. 1580.  
*Lionardo*, see *Leonardo*.  
*Lippi, Filippino*, Flor. P., 1458-1504. — (xl ix).  
 —, *Fra Filippo*, father of *Filippino*, Flor. P., 1412-69. — (76).  
*Lombardo, Girolamo*, Ven. S., 16th cent.  
*Longhi, Luca*, P., Ravenna, 1507-80.  
*Lorenzetti, Ambrogio*, Sien. P., d. 1348? — (22).  
 —, *Pietro*, Sien. P., d. 1348?. — (22).  
*Lorenzetto, Martino (di Lodovico Campanajo)*, Flor. A., S., 1494-1541.  
*Lorenzo di Pietro*, see *Vecchietta*.
- Lotto, Lorenzo*, Ven. P., 1480?-1554?.  
*Luca Thome*, Sien. P., second half of 14th cent. — (22).  
*Luini, Bernardino*, Milan. P., 1470?-1530?.  
*Lunghi, Mart.*, the Elder, Rom. A., 16th cent.  
 —, *Onorio*, Rom. A., son of the preceding, 1569-1619.  
 —, *Mart.*, the Younger, son of the last, d. 1637.  
*Luti, Bened.*, Flor. P., 1666-1724.  
*Lysippus*, Greek S., 4th cent. B.C. — (xxxii).
- Maderna, Carlo*, Rom. A., 1556-1629. — (livii).  
*Maderno, Stefano*, Lomb. Rom. S., 1571-1636.  
*Majano, Benedetto da*, Flor. A., S., 1442-97.  
 —, *Giuliano*, Flor. A., 1432-90.  
*Mannii, Giannicola di Paolo*, Umbr. P., d. 1544. — (47).  
*Mantegna, Andrea*, Pad. P., 1431-1506.  
*Marattti (Maratta), Carlo*, Rom. P., 1625-1713.  
*Marcantonio Raimondi*, engraver, ca. 1488-1527.  
*Marchionne, Carlo*, Rom. A., S., 1704-1780.  
*Margaritone*, P. and S., of Arezzo, 1236?-1313. — (37).  
*Mariano, Lor. di*, surnamed *il Mariano*, Sien. S., 1476-1534.  
*Martini, Simone (Sim. di Martino)*, Sien. P., 1283-1344. — (22).  
*Masaccio (Tommaso Guidi)*, Flor. P., 1401-23?. — (36).  
*Matteo (di Giovanni) da Siena*, Sien. P., 1455-95. — (22).  
*Mazzola*, see *Mazzuola*.  
*Mazzolini, Lodov.*, Ferr. and Bol. P., 1481- ca. 1528.  
*Mazzuola, Franc.*, see *Parmeggianino*.  
*Melozzo da Forlì*, Umbr.-Tuscan. P., 1438-1494. — (xl ix. 82).  
*Memling, Hans*, Flem. P., ca. 1430-95.  
*Menni, Lippo*, Sien. P., d. 1356. — (22).  
*Menelaus*, Rom. S. of the time of Augustus. — (xxxvi).  
*Mengs, Ant. Raphael*, P., 1728-79.  
*Messina, Antonello da*, P., b. after 1410, d. ca. 1493.  
*Michael Angelo Buonarroti*, A., S., P., 1475-1564. — (I, lii). — Comp. also the Index under 'Rome'.  
*Mnesicles*, Greek A., 5th cent. B.C. — (xxxii).  
*Mocchi, Franc.*, Tuscan S., 1580-1646.  
*Mola, Francesco*, Rom. P., 1612-1666.  
*Montelupo, Raff. da*, Flor. S., ca. 1505- ca. 1570.

- Montorsoli, Fra Giov. Ang.*, Flor. S., ca. 1506-63.
- Moretto da Brescia (Alessandro Bonvicino)*, Bresc. P., 1498-1555.
- Morone, Franc.*, Veron. P., 1473 or 1474-1529.
- Moroni (Morone), Giov. Batt.*, Bresc. P., 1510?-1578.
- Mosca, Simeone, da Settignano*, S., 1495-1554.
- Murillo, Bartolomé Esteban*, Span. P., 1617-1682.
- Muziano, Girol.*, of Brescia, P., 1530-1592.
- Myron*, Greek S., 5th cent. B.C. — (xxxi).
- Nelli, Ottaviano*, Umbr. P., d. 1444. — (46. 94.)
- Oderisi of Gubbio*, miniature-painter, 1240-1299. — (46. 94.)
- Oggionno, Marco da*, Milan. P., pupil of Leonardo, 1470?-1540?.
- Orcagna or Orgagna (Andrea di Cione)*, Flor. A., S., P., pupil of Giotto, 1308?-1368?.
- Overbeck, Joh. Friedr.*, Germ. P., 1798-1869.
- Pacchia, Girolamo del*, Sien. P., 1477-ca. 1535. — (22).
- Puccharotto, Giac.*, Sien. P., 1474-1540. — (22).
- Palladio, Andr.*, Vic. and Ven. A., 1518-80.
- Palma Giovane (Giovine), Giac.*, Ven. P., 1544-ca. 1628.
- *Vecchio, Giac.*, Ven. P., 1480-1528.
- Palmerucci, Guido*, Umbr. P., 1280-1345?. — (94).
- Palmezzano, Marco, da Forlì*, Flor. P., 1490-1530.
- Parmeggianino or Parmigianino (Franc. Mazzuola)*, Parm. P., 1503-1540.
- Pasiteles*, Græco-Rom. S., 72-48 B.C. — (xxxvi).
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- Penni, Franc. (il Fattore)*, Flor. P., 1488-1528. — (lvii).
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- Peruzzi, Baldass.*, Sien. and Rom. A., P., 1481-1536. — (lvii. 22).
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- Pippi*, see *Romano*.
- Pisanello*, see *Pisano, Vittore*.
- Pisano, Giov.*, Pis. A., S., son of Niccolò, d. 1320. — (22).
- *Giunta, Pis. P.*, first half of 13th cent.
- , *Niccold*, Pis. A., S., d. 1278. — (22).
- *Vittore (Pisanello)*, Ver. P., ca. 1455.
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- *Piero, Flor. S., P.*, 1441-89?.
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- Polygnotus*, Greek P., 480-430 B.C. — (xxxi).
- Pomarancio (Circignani)*, Rom. P., end of 15th cent.
- Ponte, Franc. Jac. da*, see *Bassano*.
- Pontelli*, see *Pintelli*.
- Pontormo, Jac. da (Carrucci)*, Flor. P., 1494-1557.
- Ponzio, Flaminio*, Rom. A., ca. 1570-1615.
- Pordenone, Giov. Ant. (G. A. Licinio da P.)*, Ven. P., 1483-1539.
- , see also *Licinio, Bernardino*.
- Porta, Bart. della*, see *Bartolomeo*.
- *Giac. della*, Lomb. A., S., 1541-1604.
- *Giov. Batt. della*, Rom. S., 1539-94.
- *Guglielmo della*, Lomb. S., d. 1577.
- Poussin, Gaspard (G. Dughet)*, French P., 1613-75.
- *Nicolas*, French P., 1594-1665.
- Pozzo, Andrea*, Jesuit P., A., 1642-1709.
- Praxiteles I.*, Greek S., ca. 364 B.C. — (xxvii).
- Provenzale, Marcello*, Rom. mosaicist, d. 1639.
- Quercia, Jac. della* (or *J. della Fonte*), Sien. S., 1374-1438. — (22).
- Raffaello dal Colle*, Rom. P., 1490-1540. — (lvii. 54).
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*—, Luca della*, Flor. S., 1400-82.  
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*Roselli, Cosimo*, Flor. P., 1439-1507. — (xlxi).  
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*Rubens, Petrus Paulus*, Antwerp P., 1577-1640.  
*Sacchi, A.*, Rom. P., 1598?-1661. — (lix).  
*Salaino, Andr.*, Milan. P., pupil of Leonardo, ca. 1495-1515.  
*Salimbeni, Ventura*, Sien. P., 1557?-1613.  
*Salviati, Franc.*, Flor. P., 1510-1563.  
*Sammiceli, Michele*, Ver. A., 1484-1554.  
*Sangallo, Antonio da, the Elder*, Flor. A., 1450?-1534.  
*—, Antonio da, the Younger*, Flor. A., 1485-1546. — (lvii).  
*—, Francesco da*, son of Giuliano, Flor. S., 1494-1576.  
*—, Giuliano da*, brother of Antonio (the Elder), Flor. A., 1445-1516.  
*San Gimignano, Vincenzo da*, Rom. P., 1490?-1529?  
*Sano di Pietro (di Domenico)*, Sien. miniature painter, 1406-1481.  
*Sansovino, Andrea (Contucci, of Monte San Savino)*, Flor. S., 1460-1529. — (40).  
*—, Jac. (J. Tatti)*, Ven. A., 1477-1570.  
*Santi, Giov.*, father of Raphael, Umb. P., 1450-94. — (88).  
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*Sarto, Andrea del*, Flor. P., 1487-1531.  
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*Schadow, W. v.*, Germ. P., 1789-1862.  
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*Schidone, Bart.*, Mod. P., d. 1615.  
*Schnorr (v. Carolsfeld)*, Julius, Germ. P., 1794-1872.  
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*Soroli, Andrea (da Milano)*, Lomb. P., ca. 1448-1530?  
*Spadina, Lionello*, Bol. P., 1556-1622.  
*Spagna (Giov. di Pietro)*, Umbr. P., ca. 1507, d. before 1530. — (47).  
*Spagnoletto (Gius. Ribera)*, Span. Neap. P., 1588-1656.  
*Specchi, Aless.*, Rom. A. and engraver, d. 1710.  
*Spinello Aretino*, Flor. P., pupil of Giotto, 1318-1410. — (37).  
*Stephanus, Graco-Rom.* S., 1st cent. B.C. — (xxxvi).  
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*Teniers, David, the Younger*, Antwerp P., 1610-1690.  
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*Thorvaldsen, Bertel*, S. of Copenhagen, 1770-1844.  
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*Tiberio d'Assisi*, Umbr. P., 16th cent. — (47).  
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*Tintoretto, il (Jac. Robusti)*, Ven. P., Ven. P., 1518-94.  
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*Titian (Tiziano Vecellio da Cadore)*, Ven. P., 1477-1575.  
*Torriti, Jacobus*, Rom. mosaicist, second half of 13th cent.  
*Tribolo (Nic. Pericoli)*, Flor. S., 1485-1550.  
*Uccelli, Paolo*, Flor. P., 1397-1475. — (89).  
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INDEX OF STREETS  
AND  
PLANS OF ROME.

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  6. Large Plan of Rome, in three sections.
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## Omnibus and Tramway Routes.

**Omnibuses.** The PIAZZA DI VENEZIA (Pl. II, 16) is the starting-point of the following lines (fare 15 c.): —

1. Through the Corso (but after 3 p.m. through the side-streets to the E. : the Piazza SS. Apostoli, Via dell' Umiltà, Piazza di Trevi, Via della Stamperia, Via dell' Angelo Custode, Via de' Due Macelli, Piazza di Spagna, Via del Babuino) to the PIAZZA DEL POPOLO (Pl. I, 18).

2. Through the Via del Plebiscito, Piazza Gesù, Via de' Cesarini, Via del Sudario, Piazza Valle, Via dei Massimi, Piazza S. Pantaleo (correspondence with the Piazza del Popolo, see below), Via di S. Pantaleo, Piazza del Pasquino, Via del Governo Vecchio, and PIAZZA DELL' OROLOGIO (Pl. II, 10); then through the Via dei Banchi Nuovi, Via Banco S. Spirito, Ponte S. Angelo, and Borgo Vecchio, to the PIAZZA S. PIETRO (Pl. I, 4, 7). — (The omnibuses of this line return through the Borgo Nuovo, by the Ponte S. Angelo, etc., the Via Banchi Vecchi, Vicolo Sforza-Cesarini, and Piazza dell' Orologio; then through the Via Pasquino to the Piazza Agonale or Navona, Via dei Canestrari, Piazza and Via della Valle, Via di Monterone, Via della Pigna, Via del Gesù, etc.)

3. Through the Via del Plebiscito, Piazza Gesù, Via dei Cesarini, Via di Monte della Farina, Piazza S. Carlo a Catenari, Via Giubbonari, Via del Monte di Pietà, and Via dei Pettinari, to the PONTE SISTO (Pl. II, 14); then through the Piazza di Ponte Sisto, Vicolo del Cinque, Via della Paglia, Piazza di S. Maria in Trastevere, and Piazza S. Calisto, to the VIA DI S. FRANCESCO A RIPÀ (Pl. III, 15). — (The omnibuses of this line return by the same route as far as S. Maria in Trastevere; then traverse the Piazza S. Apollonia, Via del Moro, and Piazza di Ponte Sisto, and follow the above route to the Piazza S. Carlo a Catenari, and run alternately through the short connecting streets to the Via Botteghe Oscure, Via S. Marco, Via degli Astalli, Via del Plebiscito, and Piazza Venezia.)

4. Through the Ripresa dei Barberi, Via di Foro Trajano, Foro Trajano, Via Alessandrina, Via Croce Bianca, to the PIAZZA DELLE CARRETTE (Pl. II, 20, 23); then through the Via del Colosseo and Via di S. Giovanni in Laterano to the PIAZZA S. GIOVANNI IN LATERANO (Pl. II, 30, 33).

5. Through the last-named streets to the Via Croce Bianca; then through the Via della Madonna dei Monti, Via Leonina, Via Urbana, Piazza S. Maria Maggiore, and Via Cavour to the RAILWAY STATION (Pl. I, 25).

From the PIAZZA DEL POPOLO (Pl. I, 18) an omnibus runs through the Ripetta and the Piazza Agonale (Navona) to S. PANTALEO (Pl. II, 13); another through Via del Babuino, Piazza di Spagna, Piazza Barberini, and Via Torino to VIA CAUOUR (Railway Station; Pl. I, 25).

From S. LORENZO IN LUCINA (Pl. I, 16; p. 146) through the Piazza Borghese, Via del Clementino, Piazza Nicosia, etc., and over the Ponte di S. Angelo, to the PIAZZA DI S. PIETRO (Pl. I, 47). Also through the Via Frattina, Via de' Due Macelli, Via del Tritone, and Piazza Barberini to the STATION (Pl. I, 25), returning by Piazza Barberini, Piazza di Trevi and Via delle Muratte to the Corso (Pl. I, 16).

From the PIAZZA S. EUSTACHIO (Pl. II, 13) through the Via S. Eu-  
stachio, Via de' Crescenzi, Piazza della Rotonda, Via del Seminario, Piazza S. Ignazio, Via de' Burro, Via di Pietra, Via delle Muratte, Piazza Trevi, Via della Stamperia, Via dell' Angelo Custode, Via del Tritone, Piazza Barberini, Via and Vicolo S. Nicola di Tolentino, Via Venti Settembre, Piazza delle Terme, and Via Solferino to the PIAZZA DELL' INDIPENDENZA (Pl. I, 28, 29).

From the PIAZZA MONTANARA (Pl. II, 17) through the Via Montanara, Piazza Campitelli, Via de' Funari, Piazza Tartaruga, Via de' Falegnami, Campo di Fiore, Piazza Farnese, Via di Monserrato, Via de' Banchi Vecchi, Ponte S. Angelo, Piazza Pia, and Borgo Vecchio to the PIAZZA S. PIETRO (Pl. I, 7).

**Tramway:** 1. From the PIAZZA DI VENEZIA (Pl. II, 16) through the Via Nazionale to the PIAZZA DELLE TERME (*Railway Station*; Pl. I, 25), and through the Via Cernaja and Via Volturino to VIA SOLFERINO (Pl. I, 26).

2. From the PIAZZA DELLE TERME (Pl. I, 25) to S. LORENZO FUORI LE MURA (p. 180).

3. From the PIAZZA DELLE TERME (Pl. I, 25) to the PIAZZA S. GIOVANNI IN LATERANO (p. 268).

4. From the PIAZZA BOCCA DELLA VERITÀ (Pl. II, 18) to S. PAOLO FUORI LE MURA (p. 256).

5. From the PORTA DEL POPOLO to PONTE MOLLE (p. 356).

### Cab Tariff.

**Cabs** (*Vetture Pubbliche*) in the principal piazzas. Each vehicle contains a tariff in Italian and French. '*Botti*', open, for 1-2 pers.; '*Cittadine*', closed, for 1-3 persons.

|  | With one horse. |          |                  | With        |        |          |
|--|-----------------|----------|------------------|-------------|--------|----------|
|  | <i>Botti</i>    |          | <i>Cittadine</i> | two horses. |        |          |
| Within the city:   | By day          | At night | By day           | At night    | By day | At night |
| Single drive ( <i>corsa ordinaria</i> ) . . .  | 80              | 1 —      | 1 —              | 1 40        | 1 70   | 1 90     |
| To or from the station . . . . .   | 1 —             | 1 —      | 1 —              | 1 40        | 1 70   | 1 90     |
| To or from the gates (except the Porta del Popolo, Pia, Angelica, and Cavalleggeri, for which an ordinary <i>corsa</i> only is charged). |                 |          |                  |             |        |          |
| For each drive, 1 pers. more . . .   | 20              | — 40     | 1 20             | — 40        | — 20   | — 40     |
| Per hour . . . . .   | 1 70            | 2 20     | 2 —              | 2 50        | 2 50   | 3 —      |
| Each additional $\frac{1}{4}$ hr. . . . .  | 45              | 55       | 50               | 65          | 65     | 75       |
| Outside the Porta del Popolo, Pia, Angelica, and Cavalleggeri, within a distance of 2 M. (3 Kil.) per hour .                             | 2 20            | 2 70     | 2 50             | 3 —         | 3 —    | 3 40     |
| Each additional $\frac{1}{4}$ hr. . . . .  | 55              | 70       | 65               | 75          | 75     | 75       |

Outside the other gates, and for longer drives than those above mentioned, there is no tariff, but the above fares afford an idea of what may reasonably be demanded. On the afternoons of the eight days of the Carnival the two-horse vehicles are exempted from the restrictions of the tariff.

Large box 50 c., small box or portmanteau 20 c.; hand-bags, etc., free. The day service is from 6 a.m. to one hour after Ave Maria.

## List of Streets in the Plan of Rome.

The plan is divided into three sections, the upper, with *green margin*, numbered I, the central, *white*, II, the lower, with *red margin*, III. The three columns of figures in the subjoined list correspond to these sections; the numbers indicate the square of the section in which the place in question is to be found (thus: Accademia di S. Luca is in the 14th square of the 1st section). Where space has been too limited to admit of the names being inserted in the plan, they have been replaced by numbers, which in the following list are annexed to each name so omitted (thus: Banco di S. Spirito 15 is No. 15 in the 10th square of the 2nd section). The key to these numbers in their order is also inserted in the plan itself, an arrangement which will often be found useful.

|   | I   | II | III |   | I  | II | III |
|---|-----|----|-----|---|----|----|-----|
| Accademia di Belle Arti di S. Luca . . . . .  | 14  |    |     | S. Andrea, con Collegio Scozzese. 1 . . . . .       | 22 |    |     |
| —, Picture Gallery (Via Bonella 44) . . . . . | 20  |    |     | —, Oratorio. 2 . . . . .                            |    | 18 |     |
| — di Francia . . . . .                        | 20  |    |     | — delle Fratte . . . . .                            |    | 19 |     |
| — di Napoli . . . . .                         | 11  |    |     | — del Quirinale . . . . .                           |    | 22 |     |
| Accoramboni, Pal. 2 . . . . .                 | 7   |    |     | — della Valle . . . . .                             |    | 13 |     |
| Acqua Felice, Acquedotto . . . . .            | 28  |    |     | — in Vinci. 10 . . . . .                            |    | 17 |     |
| —, Fontanone dell' . . . . .                  | 22  |    |     | — e Bernardino. 1 . . . . .                         |    | 23 |     |
| — Giulia, Castello dell' . . . . .            | 28  |    |     | Anfiteatro Castrense . . . . .                      |    | 36 |     |
| — Paola . . . . .                             | 12  |    |     | — Corea . . . . .                                   |    | 14 |     |
| Acquedotto Antoniniano . . . . .              | · · |    |     | — Flavio (Colosseo) . . . . .                       |    | 24 |     |
| — Nerionario dell' Acqua Claudia . . . . .    | 22  |    |     | SS. Angeli Custodi. 8 . . . . .                     |    | 19 |     |
| S. Adriano . . . . .                          | 33  |    |     | Angelo Custode, Via dell' Angelica, Porta . . . . . |    | 19 |     |
| S. Agata. 3 . . . . .                         | 20  |    |     | S. Angelo, Castello . . . . .                       |    | 8  |     |
| — in Suburra . . . . .                        | 15  |    |     | —, Ponte . . . . .                                  |    | 10 |     |
| S. Agnese . . . . .                           | 22  |    |     | —, Vicolo . . . . .                                 |    | 10 |     |
| SS. Agonizzanti. 19 . . . . .                 | 13  |    |     | — in Pescheria . . . . .                            |    | 7  |     |
| S. Agostino . . . . .                         | 13  |    |     | S. Aniano. 4 . . . . .                              |    | 17 |     |
| —, Via . . . . .                              | 13  |    |     | Anicja, Via . . . . .                               |    | 18 |     |
| Albani, Pal. . . . .                          | 22  |    |     | Anima, Via dell' . . . . .                          |    | 15 |     |
| Alberoni, Pal. 10 . . . . .                   | 19  |    |     | S. Anna . . . . .                                   |    | 13 |     |
| —, Vicolo . . . . .                           | 30  |    |     | —, 23 . . . . .                                     |    | 10 |     |
| Aldobrandini, Villa . . . . .                 | 19  |    |     | —, Monastero . . . . .                              |    | 17 |     |
| Alessandrina, Via . . . . .                   | 20  |    |     | — de' Calzettari . . . . .                          |    | 15 |     |
| S. Alessio . . . . .                          | · · |    |     | — de' Palafrenieri. 1 . . . . .                     |    | 18 |     |
| Alfieri, Via . . . . .                        | 29  |    |     | SS. Anna e Gioacchino . . . . .                     |    | 7  |     |
| S. Alfonso . . . . .                          | 25  | 18 |     | Annia, Via . . . . .                                |    | 22 |     |
| Alfredo Cappellini, Via . . . . .             | 28  |    |     | SS. Annunziata. 9 . . . . .                         |    | 27 |     |
| Albert, Via . . . . .                         | 18  |    |     | Antonelli, Pal. . . . .                             |    | 20 |     |
| —, Vicolo . . . . .                           | 7   |    |     | Antonino, Tempio di . . . . .                       |    | 19 |     |
| Altemps, Pal. 6 . . . . .                     | 13  |    |     | S. Antonio Abbate . . . . .                         |    | 25 |     |
| Altieri, Pal. . . . .                         | 16  |    |     | — delle Fornaci, Via . . . . .                      |    | 1  |     |
| —, 29 . . . . .                               | 17  |    |     | — di Padova. 10 . . . . .                           |    | 13 |     |
| —, Villa . . . . .                            | 32  |    |     | S. Apollinare . . . . .                             |    | 13 |     |
| Altoviti, Pal. . . . .                        | 10  |    |     | SS. Apostoli . . . . .                              |    | 15 |     |
| —, Villa . . . . .                            | 14  |    |     | —, Piazza . . . . .                                 |    | 19 |     |
| S. Ambrogio della Minima . . . . .            | 17  |    |     | —, Vicolo . . . . .                                 |    | 19 |     |
| S. Anastasia . . . . .                        | 21  |    |     | Appia, Via . . . . .                                |    | 16 |     |
| S. Andrea (near the Lateran) . . . . .        | 30  |    |     | —, Nuova . . . . .                                  |    | 28 |     |
| — (near S. Gregorio) . . . . .                | 24  |    |     |   |    |    | 36  |

## LIST OF STREETS.

|   | I     | II | III | I   | II | III | IV | V  |
|---|-------|----|-----|---|----|-----|----|----|
| Applicazione, Scuola di . . . . .       | 23    |    |     | Belsiana, Via . . . . .                                 |    |     |    |    |
| Aquiro, Via in . . . . .                | 16    |    |     | Benedetta, Via . . . . .                                |    |     |    | 11 |
| Aracoeli, S. Maria in . . . . .         | 20    |    |     | S. Benedetto . . . . .                                  |    |     |    | 13 |
| —, Via di . . . . .                     | 17    |    |     | —, 7 . . . . .  |    |     |    | 16 |
| Arancio, Via dell' . . . . .            | 17    |    |     | S. Benedetto in Piscinula. 1                            |    |     |    | 18 |
| Arcaccio, Vicolo dell' . . . . .        | 15    |    |     | Berardi, Pal. 10 . . . . .                              |    |     |    | 16 |
| Arco di S. Calisto . . . . .            | 15    |    |     | S. Bernardo alle Terme . . . . .                        |    |     |    | 22 |
| — di Ciambella. 8 . . . . .             | 16    |    |     | —, Piazza . . . . .                                     |    |     |    | 22 |
| — di Costantino . . . . .               | 24    | 27 |     | Bernini, Pal. 15 . . . . .                              |    |     |    | 19 |
| — di Dolabella . . . . .                | . . . | 28 |     | S. Biagio . . . . .                                     |    |     |    | 18 |
| — di Druso . . . . .                    | . . . |    |     | —, 4 . . . . .  |    |     |    | 16 |
| — di Gallieno . . . . .                 | . . . | 28 |     | — del Fosso. 21 . . . . .                               |    |     |    | 13 |
| — di Giano . . . . .                    | 16    | 21 |     | — della Pagnotta. 13 . . . . .                          |    |     |    | 10 |
| — di M. Aurelio (sito). 7 . . . . .     | . . . |    |     | S. Bibiana . . . . .                                    |    |     |    | 31 |
| — degli Orefici. 1 . . . . .            | . . . | 21 |     | —, Via di . . . . .                                     |    |     |    | 28 |
| — di Settimio Severo . . . . .          | . . . | 20 |     | Bixio, Via . . . . .                                    |    |     |    | 32 |
| — di Tito . . . . .                     | . . . | 23 | 28  | Bocca di Leone, Via di . . . . .                        |    |     |    | 17 |
| Ardeatina, Porta . . . . .              | . . . |    |     | Bocca della Verità, Via . . . . .                       |    |     |    | 18 |
| Ariosto, Via . . . . .                  | . . . | 29 |     | Bologna, Via . . . . .                                  |    |     |    | 11 |
| Armata, Via dell' . . . . .             | 13    | 10 |     | —, Vicolo . . . . .                                     |    |     |    | 11 |
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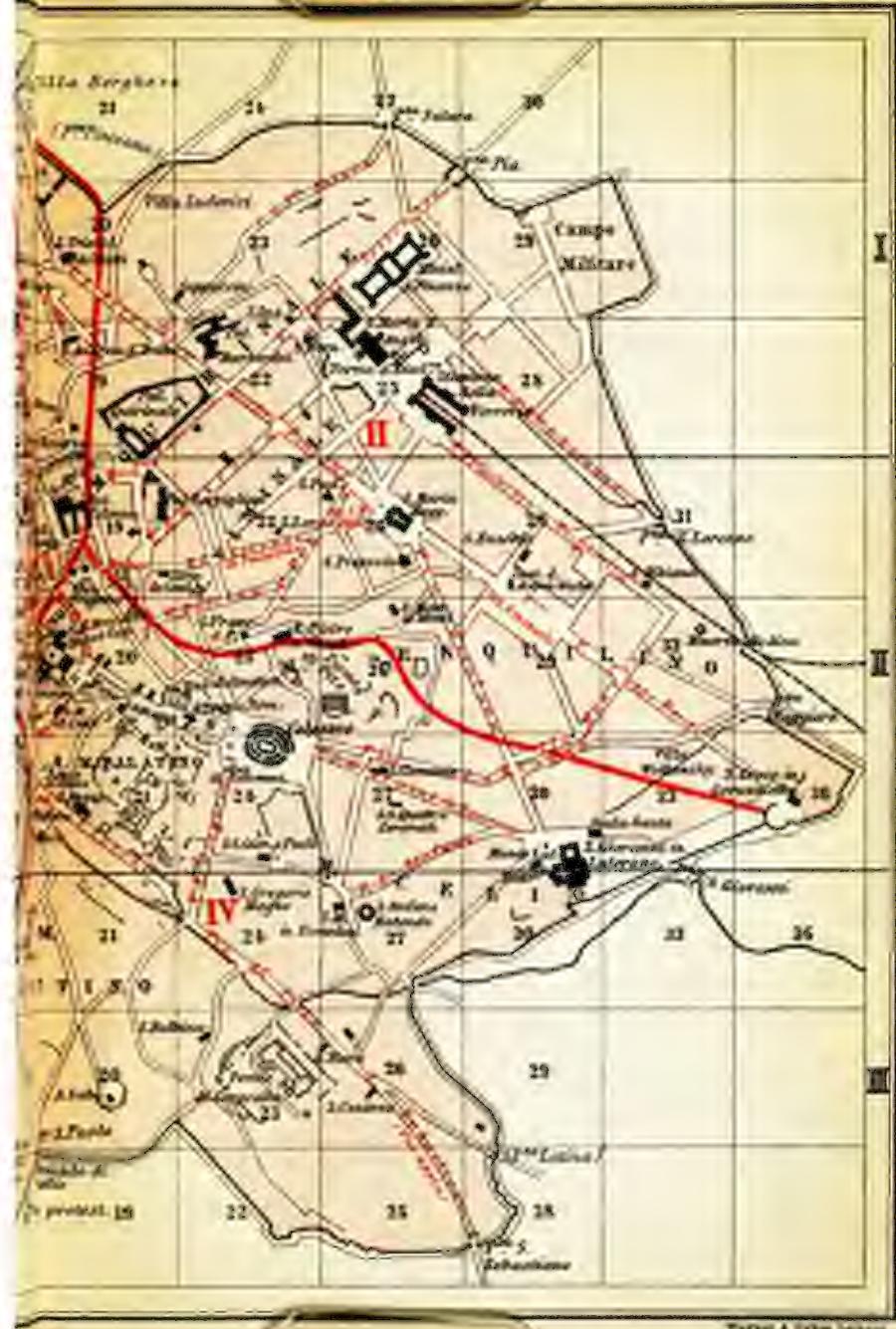
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Plan of the  
OMNIBUS AND TRAMWAY LINES  
in Rome.

I. 11599 T. 72. 10. 10. 12. October 1911.





Leipsic: Karl Baedeker.

1883.







